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Hollywood studio magazine

VOLUME 15 NO. 6 /1.75

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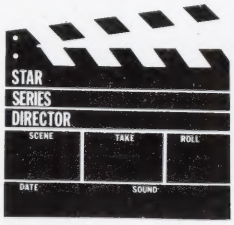

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MARCH 1982/VOLUME 15, NO. 6/$1.75

Ann Miller
Page 23

Pat O'Brien
Page 27

Arlene Dahl
Page 29

Colleen Townsend
Page 50

ON THE COVER:
It's been three months since the tragic death of Natalie Wood and William Holden. Hollywood is still reeling from the shock. You'll find special stories on both in this issue respectfully dedicated to the memory of the two superstars.

FEATURES:

THE BIZARRE DEATHS OF WILLIAM HOLDEN/NATALIE WOOD . 11
Lee Graham
WILLIAM HOLDEN—ENDURING STAR 12
George Haddad Garcia
HOLLYWOOD'S LOVE CHILD 15
From child actress to Star . . . Patrick Agan
EXCLUSIVE PHOTOS FROM NATALIE'S PERSONAL LIFE 17
Yani Begakis, photographer
UNFORGETTABLE NATALIE WOOD 21
A tribute . . . Robert Kendall
ANN MILLER ON TAP 23
A souvenir scrapbook by her No. 1 fan
PAT O'BRIEN AND JAMES CAGNEY REUNITED 27
Bill Kelly
ARLENE DAHL-LOVELY TO LOOK AT 29
Anthony Cassa
COLLECTING W.C. FIELDS & MAE WEST 32
"Studio Collectors Club" . . . Robert Kendall
MEMORABILIA AUCTION PRICES/COLLECTORS WRITE-IN 33
WARNER THEATRES—A DREAM REALIZED 34
Old Theatre series . . . Mike Hughes
DOWN MEMORY LANE/COLLEEN TOWNSEND 50
Jess L. Hoaglin

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LETTERS

Wants Tarzan Issue

As a child I fantasized I was the judge of a Tarzan contest, sort of Miss America type of beauty and talent contest involving Lex Barker, Johnny Weissmuller, Gordon Scott, Buster Crabbe, Denny Miller, Jock Mahoney, etc. They are at their prime and feel that it would be great if HSM would have a special issue on Tarzan, and have the handsome Lex as Tarzan on the cover. Inside the issue, have ALL pages on Tarzans. Of their lives, their social gatherings, at the Oscars (Lex was in 1954 & 1957 (?) presentations), at the Golden Globe Awards, the Tarzan stills . . . of their wives, children . . . and even the final days of some (Lex Barker, Elmo Lincoln). A photo of Ron Ely in Miss America contest as MC. Lex Barker's wife Arlene Dahl was one of the judges in a Miss Universe contest in which he met his fifth wife, Carman. A photo of the new Tarzan, Miles O'Keefe tells us whatever happened to these Tarzans.

A Lex Barker fan
G. Carlson

More on Judy Holliday

Even when you don't feature my favorite, Judy Holliday, I find HSM very enjoyable. It has truly added to my film knowledge. When I was 12, a local theatre ran some Dick Powell & Ruby Keeler musicals and I have been hooked ever since. My favorites are the Lane sisters. In reference to your article on Judy Holliday in the October issue would like to list a few more of her great albums which some other fans of Judy's might like . . . "Trouble is a Man" (Columbia Cl.1153.) She made two other 45's "Full of Life." Judy is also featured on two other albums "Out" Out "Takes from Hollywood's greatest musicals (OTF-1) She sings "Is it a crime? cut from the MGM movie version of "Bells are Ringing" and a Betty Comden and Adolph Green album with "The Girl with the two left feet" and "Joan Crawford Fan Club" performed by the Revuers (JJA-19764)/ Keep up the good work with your magazine/

Margi Schultz
Cincinnati, Ohio

A Hedy Lamarr fan

Your magazine is always interesting and fascinating, it would be much more so if you had more items on Hedy Lamarr. How about something more recent? She looks absolutely fabulous now that she does not have to wear those thick glasses anymore. Surely a magazine like yours can get her address in New York and has contacts with magazines and newspapers in that city to be able to get recent pictures of her. You could do a series on how stunning some of the 30's and 40's stars still are. Just look at Hedy, Dolores del Rio, Loretta Young, Claudette Colbert to name just a few.

Louis Figueras
Toronto, Ontario, Canada

Most Famous Photograph?

Christopher Moor's recent HSM article (9/81) posed the question: "What is the most famous photograph ever to come out of Hollywood?" The author went on to state: "No, it's not Marilyn's celebrated nude . . . Betty Grable's World War II pinup claims the title." With all due respect to the memorably delightful Grable and her legion of admirers, perhaps Mr. Moor is unaware that author and **MM expert** James Robert Haspiel has reported that, "While the Grable pinup has been thought by some to be the most popular ever produced, reproductions of the famed Marilyn nude have easily outdistanced the Grable effort." Haspiel elaborates: "The Monroe calendar pose sold in excess of 23 million copies during its first year of release alone, and has been in non-stop re-issue for the past 29 years on subsequent years' calendars, on playing cards, tieclasps, cufflinks, pens, cigarette lighters, key-chain viewers, drinking glasses, coasters, serving trays, pillowcases, bedsheets, T-shirts, iron-on logos, wall posters, 8x10 glossy stills, picture puzzles, datebooks, greeting cards, etc., etc. One manufacturer constructed a rubberized replica of the MM pose, a three-dimensional figure designed to undulate at the turn of a tiny crank-handle located at its base. Moreover, MM's **'Golden Dreams'** nude was used to launch the PLAYBOY magazine empire via publication in Hugh Hefner's premiere issue (and since republished in at least a dozen subsequent issues of PLAYBOY), as well as in a totally un-estimable number of other magazines and newspapers throughout the world and an ever-growing number of hard-cover books, all of which must amount to **billions** of reproductions in addition to the original 23-plus million copies of 1953-54. Unquestionably, the most famous photograph ever taken is photographer Tom Kelley's nude of legendary Marilyn Monroe." Indeed, based on the recorded facts, I'd have to concur with Mr. Haspiel.

Michael N. Dean
Actor/Artist
New York, N.Y.

It's Lex Barker—all the way!

Whose the handsomest star in Hollywood since the 40's. I would say Lex Barker is. In the 40's there are Errol Flynn, Tyrone Power, Robert Taylor and Lex Barker. In the 50's, Lex Barker, Rock Hudson, Tab Hunter and Jeff Hunter. In the 60's and 70's it is hard to find a really good looking star. Robert Redford is probably the best looking one. The 80's we have Christopher Reeves. I would say Lex Barker is the handsomest, sexiest and best built actor ever. He has the upper class good looks and a very fine physique with a rare animal magnetism. I hope HSM will have his handsome face as a cover and a few valuable pages of priceless photos of the modern day Apollo. We readers love him very much.

Cynthia Wod
San Francisco, Calif.

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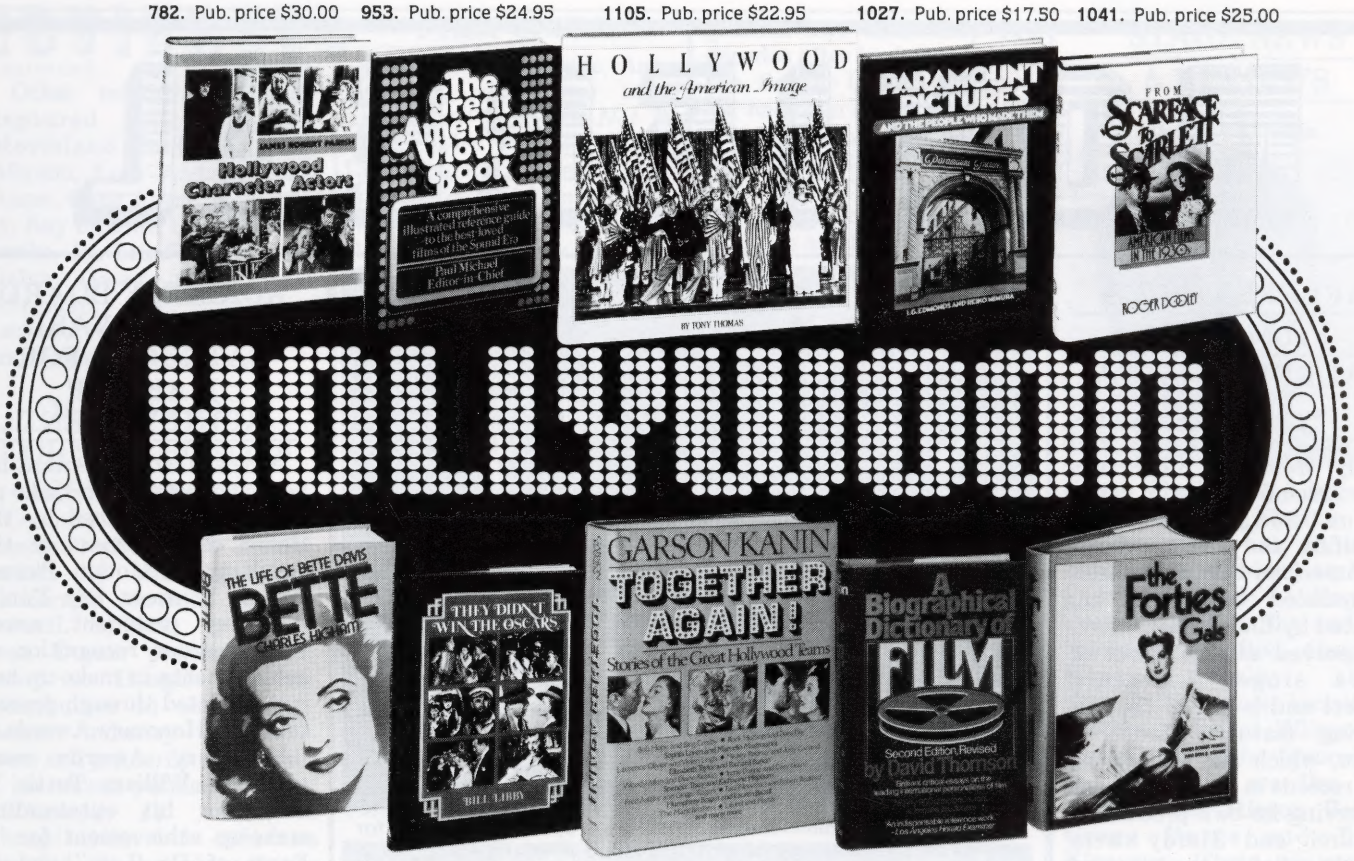

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AFI PRESERVES FILM WITH LAUREL & HARDY

A two-and-a-half minute segment with Laurel and Hardy from the 1930 two-color Techni-color film *"The Rogue Song"* has been identified and preserved by the American Film Institute.

Produced by MGM and directed by Lionel Barrymore, film served as film debut of opera singer Lawrence Tibbett and is one of the few missing features made by Metro, which has one of the best records in the industry of preserving its own product.

Laurel and Hardy were comedy relief in the pic, and the discovered sequence shows team seeking shelter in a cave during a storm and Ollie mistaking a bear for Stan in a fur coat.

Clip turned up in the Keene State College (N.H.) Collection, donated by Professor Lawrence Benaquist. Anyone with information on whereabouts of the complete picture should contact archivist Joe Empsucha at the AFI in Washington, D.C.

ACADEMY LIBRARY RECEIVES POSTERS

Robert Scherl who previously presented a collection of rare 1913-14 posters to the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences has made an additional gift of 58 posters from the 'teens and 'twenties.

Library Administrator Terry Roach said that because of the fragility of the collection, the posters are not available for viewing. However, she said, the Academy plans to make preservation negatives and reference prints for use by researchers and scholars in the future.

The **1982 Student Film Awards** competition opened with a call for entries by the Academy of Motion Picture Arts and Sciences. A poster announcing the opening of the ninth annual competition sponsored by the Academy, the Academy Foundation and the Bell System, was unveiled at the Academy by animator T. Hee, left; actress Nina Foch and actor Stephen Macht. The poster and entry forms have been sent to colleges across the United States which have film production courses. Winners will be announced in June at ceremonies held at the Academy.

MGM GALA AT VAGABOND

Hollywood's Vagabond Theatre launched a 41-week, **292-film MGM retrospective.** The program is the largest honoring any studio in movieland history. A gala, old-fashioned Hollywood premiere replete with red carpet and klieg lights kicked off the film festival. Former MGM stars Kathryn Grayson, Betty Garrett, Virginia O'Brien, Marsha Hunt and Gloria DeHaven took part in the celebration.

Photo archivist **Robert Cushman,** left, and archivist **Sam Gill** check some of the four million still photographs in the cinema archives of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.

ACADEMY BOARD VOTES AWARD CATEGORY FOR MAKE-UP ACHIEVEMENT

A new Academy Award for best achievement in make-up has been established by the Board of Governors of the Academy of Motion Picture Arts & Sciences. Fay Kanin, Academy president, noted that previous recognition of achievements in make-up had been effected through presentation of Honorary Awards.

Honorary Awards were given to William Tuttle in 1964 for his outstanding make-up achievement for "7 Faces of Dr. Lao," and to John Chambers in 1968 for his outstanding make-up achievement for "Planet Of The Apes."

The Academy president will appoint a chairman of a Make-up Award Committee from among the make-up artist members of the Academy and two co-chairmen who will be Governors of the Academy.

ABOUT MOVIELAND'S STARPRINT PLAZA

To help fulfill its commitment as a true museum and hall of fame to the motion picture and television industry, Six Flags Movieland Wax Museum in Buena Park, California, recently initiated a 'Starprint Plaza.'

A 'Starprint' consists of a celebrity's footprints, handprints and autograph, placed in a large block of cement. This block is then installed in the special 'Starprint' section of our California Plaza for the enjoyment of our over-one-million visitors a year.

During the 'Starprint' ceremony itself, two separate sets of prints are done—one for Movieland and one for our sister museum—Stars Hall of Fame—in Orlando, Florida.

Continued

MOVIEREEL

Continued

Other celebrities already captured in cement for Movieland include: June Allyson, Loni Anderson, Ed Asner, Gene Autry, Billy Barty, Ray Charles, Douglas Fairbanks, Jr., Lou Ferrigno, Eva Gabor, George Goble, Jack Klugman, Art Linkletter, Leonard Nimoy, Gary Owens and Scatman Crothers.

MOTION PIC COUNCIL HONORS JESS HOAGLIN

Columnist Jess Hoaglin was a recent recipient of a special award by the Southern California Motion Picture Council. SCMPC President, Jean Doran, presented the award to Hoaglin for his contribution to the motion picture industry over the years and primarily as a result of his recent published book, "*Wherever Is. . .?*", a compilation of columns devoted to the whereabouts and updated information on veteran motion picture, stage and television personalities. (Jess' features have appeared in HSM for many years).

ABOUT JEAN SEBERG

Everyone suddenly wants to know about **Jean Seberg** and there are lots of ways to find out. There is the biography, **Played Out: The Jean Seberg Story** by David Richards and the soon to be published book by Larry Kleno. The Museum of Modern Art is presenting "an installation" by Margia Kramer which includes photostat panels of declassified FBI documents on Seberg and videotape clips from *Breathless* (1960) made in France that first made her the cult figure she became in that country. The Museum auditorium also screened her *St. Joan,* the film that began it all. Directly across from the museum, the Donnell Branch of the New York Public Library presented a film retrospective and writer Joanna Crawford just completed a script for Warner Brothers. Now who will play the doomed actress?

—Kirk Crivello

FILM CLIPS

Mel Brooks and wife, **Anne Bancroft,** will costar in a remake of "*To Be Or Not To Be,*" the 1942 Ernest Lubitsch-Alexander Korda production that starred Jack Benny and Carole Lombard. Bancroft previously appeared in a cameo role in Brooks' "*Silent Movie,*" but this is the first time the pair will appear together as the leads . . .

Elizabeth Taylor still has a thing for New York. When the actress separated from Virginia Sen. **John W. Warner,** officials at the New York State Department of Commerce fretted that they would have to re-do TV commercials she had taped with **Mickey Rooney.** In the ad, Rooney introduces her by saying, "The lady's from Virginia," and Taylor answers in a Southern drawl, "But I looove New York." . . **Rudolph Nureyev** has landed on his toes in Austria, which has granted him citizenship two decades after he defected from the Soviet Union. Nureyev, 42, has been a man without a country since he sought political asylum in Paris in 1961 . . . The Academy of Motion Picture Arts & Sciences ninth annual **Student Film Awards** competition is open to all accredited U.S. Colleges, Universities, Art and Film Schools. To be eligible films must have been completed after April 1, 1981. Further information call (213) 642-3033 . . **Jack Valenti,** President Motion Picture Assn. has been honored by the American Jewish Committee at a special dinner, (Feb. 7) at the Beverly Wilshire Hotel (Bev. Hills) with **Bob Hope** and **Martin Gang** as honorary chairmen . . . A total of 178 feature-length films meet the eligibility requirements for **1982 Academy Award** consideration. March 29 awards will be held at the L.A.

Continued on Page 41

The **Ida Mayer Cumming Auxiliary** gala charity event, and extravaganza for charity, produced by Miss May Mann was one of the highlights of the Hollywood social season. (Photo 1) Noted war hero and international humanitarian, Dr. Franklin L. Ashley and Ambassador of Good will, Bob Hope headed the "Honoring America" star studded event. Color Guard, top row, L to R midshipmen Michael J. Udell, William J. Fulton, Eric B. Dunn, Michael G. Green and Jeff R. Schoby; 2nd row, Navy Major Scott Beaty, Coast Guard Major James E. Mitts, Miss May Mann, event chairman, Charles Buddy Rogers, Buddy Ebsen, Franklin L. Ashley and Navy Captain Benjamin Sutherlin.

(Photo 2) Presenting the "Honoring America" awards were Bob Hope, Buddy Ebsen, Charles Buddy Rogers and Dr. Franklin L. Ashley. On receiving their awards Phyllis Diller said, turning to Dr. Ashley, "My next operation will have to be caesarean." Bob Hope, (who said "My two Oscars always wanted a child, so now, this Oscarette,") **May Mann,** event chairman.

Buddy Ebsen, treasuring his Oscarette, opined he was kept in the North Pacific—submarine chasing during the war.

Buddy Rogers happily gave a large donation for the Mary Pickford Foundation, Grace Davis Deputy Mayor L.A., Joseph Weisman, president of the Homes and Estelle Walters, president of the Auxiliary, for the Jewish Homes for the Aging.

STAGE NEWS & REVIEWS

By Kirk Crivello

Slinky **Paula Kelly** beguiles LA's Shubert Theatre audiences with her dynamo dancing and flashing style in Duke Ellington's "Sophisticated Ladies." She and extraordinary gifted **Gregory Hines** display their charismatic dance technique to the genius of Ellington's music. Not to be ignored in the large cast are **Dee Dee Bridgewater, Hinton Battle, Gregg Burge** and **Terri Klausner.** Their output is enormous in the musical highlighting 40 of the Duke's most popular songs. The production is top flight all the way.

A record-breaking $3 million was spent on **Michael Bennett's** "Dream Girls" at NY's Imperial Theater. The show-biz opus chronicles the careers of three young black girls as they rise to the top of the music world of the 1960s. The lavish show was inspired by the **Supremes** no doubt.

Barbara Rush stars in "The Supporting Cast" at the Huntington Hartford with **Louise Lasser, Joyce Van Patten Carole Cook** and playwright/actor **George Furth.** The play is set in Malibu and deals with a woman who writes a book on her friends' confidences.

Patricia McCormack, who lost out on "The West Side Waltz," gives an exciting performance in "Another Part of the Forest" at the Ahmanson. Also starring in **Lillian Hellman's** sequel to "The Little Foxes" are **Dorothy McGuire, David Dukes** and **Tovah Feldshuh.**

Former Warner Bros. actress, **Diane McBain** makes her stage bow in "Passing Through," at the Cast Theatre.

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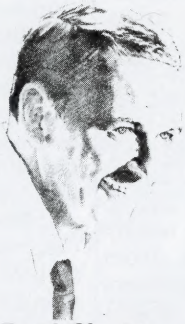
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MAN ABOUT TOWN
LEE GRAHAM ...

Liberace taking a bow at the Vegas Riviera where he packed them in.

Michael Cole of "Mod Squad" fame, guest of honor **Mickey Rooney, Penny Singleton** kissing Mickey's wife, **Jan** and **Man About Town Graham.** (Photo by Yani Begakis)

Liberace was right back where he was 27 years ago-geographically. It was 1955 when the Riviera Hotel in Vegas opened with Lee as their first attraction. Then he was the TV matinee idol of the plus-40 set; now he's an institution.

For this engagement "Mr. Showmanship" spent over $100,000 on a Manhattan penthouse set overlooking the Brooklyn Bridge. Titled "Penthouse Serenade," Liberace was host for a party on stage.

Despite talented guests, Liberace dominated the entertainment with his glittering wardrobe, expertly coiffed hair, bubby personality and a piano style that was sequined-fingered corn. That style was discovered over 40 years ago. Wladziu Valentino Liberace was using the professional name Walter Busterkeys when, as an encore, he played "Three Little Fishes" accompanying it with sly winks and smiles. The subsequent applause gave him "an idea on how to make piano playing pay." It's been paying-and paying-and paying. So much so that Lee no longer cries all the way to the bank-he owns the bank.

After the opening, Lee, in a red and black caftan, welcomed us in his floral laden dressing room. With his twinkly-eyed joie de vivre, likeable Liberace, at 62, shows no signs of slowing down. However, he told me he will be reducing his appearances from 36 weeks last year to 26 this year.

★★★

Mickey Rooney was here for a short vacation from Broadway's "Sugar Babies." His agent, Ruth Webb, gave a party for him.

The 60-year-old star, who plans ahead, told me he'll be playing peg-legged Long John Silver on Broadway in Jule Styne's musical, "Treasure Island" in 1984. I told you he plans ahead.

Amazingly, after eight trips to the altar, several career slumps, and a journey to bankruptcy court, the hardy former Andy Hardy, balding but unbowed, is busier than ever.

Irrepressible Mickey was with his eighth wife, Jan (he started getting married at 22 with **Ava Gardner**).

An early arrival bent over to sign the guest book, got too near a candle and set her bouffant hair on fire. That caused a brief uproar.

The hostess' pet raccoons, Angel, Sugar Baby and Baby stayed outside and looked in through a window it was so crowded. How crowded was it? Well, it was impossible to move without pressing against another body, which prompted one girl to whisper, "It's heaven for a nympho!"

Among the mob was Mamie Van Doren who introduced me to her newest and fifth husband, Tom Dixon. Others included Penny Singleton, Julie Newmar, who grew up-and-up and up to a splendid 6' galtitude, with her husband, J. Holt Smith; Sharon and Peter Lupus; that eclectic, electric minstrel of monologue, Shelley Berman; Janet Blair; and Paul Lynde on one of his last evenings out before his death.

★★★

Here we are in the third month of the new year and the holidays are but a memory. One of the most pleasant memories is my traditional Christmas Eve with **Martha Raye** at her Bel-Air estate. As always, the surprising thing to me is that Maggie personally prepares the gourmet dinner for 70. Surprising because I don't know when she found time to learn to cook since she started in show business at three and hasn't stopped working since. True, she had six husbands along the way, but she was hardly the typical housewife puttering around the kitchen.

Instead of the usual carolers, Scot-

tish bagpipers in kilts played Christmas songs and Maggie did a wild Highland Fling. Hoot Mon!

★★★

The holiday spirit also prevailed for the sixth year as **Foster Brooks,** assisted by his family, hosted the annual party at the Brooks' Encino home.

Foster, who has made a fortune as the "loveable lush" of TV and clubs, doesn't drink. Nevertheless, he makes sure his guests enjoy the cup that cheers.

I wondered who the burly men were who just stood and didn't mingle. It was explained that they were Secret Service men who go every place **Maureen Reagan** goes. There must be times that has its drawbacks, but evidently Maureen and her husband, Dennis Revel, are used to it.

Surrounded by admirers was the "new" **Carol Lawrence** who, with her long black hair now short and red, has changed her image. There's also something else new since her private Camelot with Robert Goulet fell apart. Realtor Greg Guydus slipped a 5 karat diamond on her finger and they are officially engaged.

★★★

The Academy Players Directory is the oldest casting book in films. To celebrate the publication of the first issue in 1937 a night of nostalgia occurred at the Academy of Motion Picture Arts and Sciences honoring players in that issue.

Watching **Ginger Rogers** dance about in her red dress, it seemed nothing had changed since 1937—neither her smile nor her shoulder length blonde hair or her friendliness.

Former juvenile stars **Edith Fellows** and **Jane Withers** enjoyed a reunion. Edith, married and divorced twice, and with a grown daughter by Freddie Fields, was the only person there in the first Directory who is in the latest.

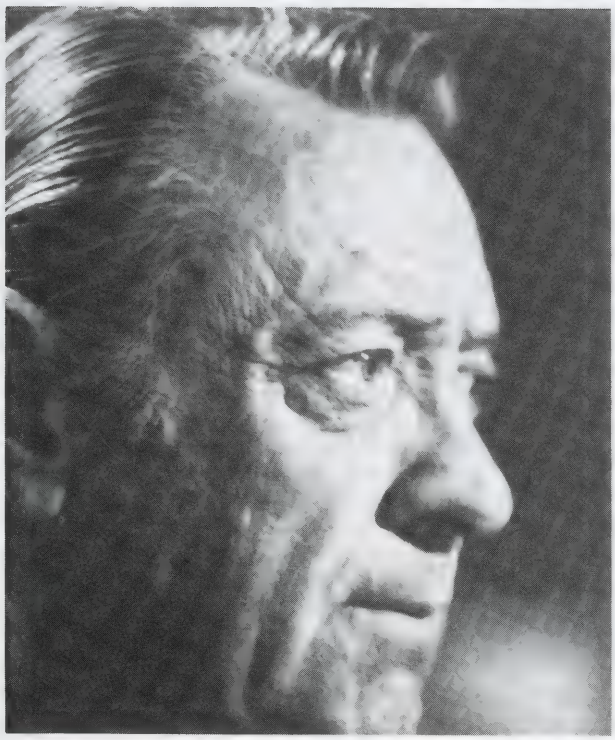
Others were John Payne; Harry Ritz of the Ritz Brothers; Marsha Hunt, who, at the time of the '37 Directory was playing "sweet simpering drips" at Paramount before proving her talents at MGM; Frances Drake who retired in the Forties and lives— most socially—in Beverly Hills; Keye Luke, who began as Charley Chan's Number One Son two years before the first Directory; Rudy Vallee; and Gene Raymond who long ago grew out of those blonde, bland characterizations typical of his leading man period.

Hugh O'Brien and **Carol Lawrence** with host **Foster Brooks** at his lavish soiree. (Photo by Yani Begakis)

Remembering their hit, "Sorry, Wrong Number," **Burt Lancaster** and **Barbara Stanwyck** had a rare reunion at a Tinseltown bash. (Photo by Yani Begakis)

Rudy Vallee signs the special edition of the Players Directory while **Jane Withers** and **Marsha Hunt** recognize friends in the 1937 issue.

THE BIZARRE DEATHS OF NATALIE WOOD *and* WILLIAM HOLDEN



Despite fame and fortune **William Holden** died alone in alcoholic despondency.

A week-end yachting holiday turned into lonely death for 43-year-old **Natalie Wood.**

Known as a happily married wife and mother, Natalie Wood had no known history of heavy alcohol use.

A drifter and loner, Holden was once a quart-a-day man and admitted his drinking habits.

Both superstars died within two weeks of each other. The media had a field day reporting their alcohol-related deaths.

"Every likelihood Bill and Natalie would be alive today if it were not for alcohol"

Dana Andrews said the "barrage of angry criticism" aimed at the news media for reporting that the deaths of William Holden and Natalie Wood were alcohol-related should be ignored, and attempts to "soft pedal" such stories should be resisted.

"There is every likelihood Bill and Natalie would be alive today if it were not for alcohol," the 72-year-old actor told a news conference. "That should not, cannot be ignored."

Andrews, a recovered alcoholic who said he was once a drinking friend of Holden's, told reporters he was "deeply shocked and saddened" to hear of the accidental deaths of the two stars.

But Andrews said the press would be remiss not to report the findings released by Coroner Thomas T. Noguchi showing that drinking played a role in both of their deaths.

WILLIAM HOLDEN

One of screens most enduring stars

Editor's note: This story was written only days before William Holden's tragic death. After much deliberation HSM decided to print it, as is, with friends and co-workers remembering Bill while he was still alive.

by George Haddad-Garcia

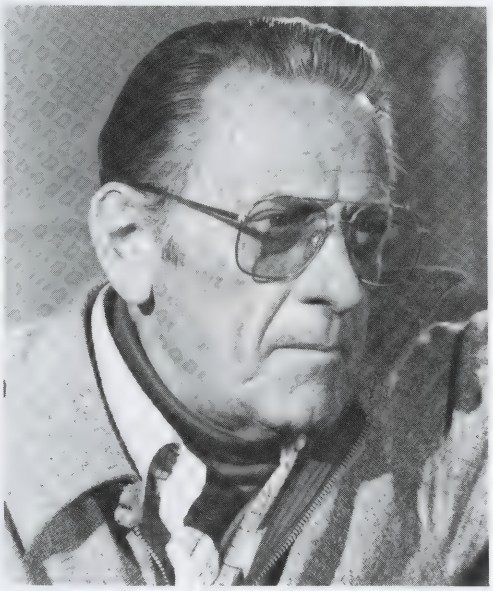
He's one of Hollywood's most enduring superstars, a leading man among leading men, one of the few whose name is nearly always first-billed and who is still very popular with the public. He is **William Holden**, an actor who seems to improve with age. As a young actor, in films with other youngsters (such as the lovely, slightly vulnerable Susan Hayward), he was nothing out of the ordinary. But with the years, he came into his own, a perfect foil for older actresses (Gloria Swanson in "Sunset Boulevard") and older actors (Sir Alec Guiness in "The Bridge On The River Kwai").

In middle-age, he was one of America's top box office attractions, and today he is still making high quality films, though less frequently. "I'm not willing to take on trash, or to act for the sake of it," he explains in his patented smooth delivery. Besides, the man is very busy with traveling to his homes in places like East Africa and Hong Kong, in collecting African art, working for wildlife preservation, and in maintaining his well publicized relationship with 40ish actress Stefanie Powers, co-star of TV's "Hart To Hart."

"I'm not one of those testy individuals who gets upset if you ask something personal, such as, when will I marry Stefanie," he states patiently. "But I do think the question, repeated so often, is a boring one. And the answer is still: if and when we're ready and willing."

That out of the way, one can concentrate on Holden's monumental roster of films, which also includes "Love Is a Many Splendored Thing," "The World of Suzie Wong," "Stalag 17" (his Oscar-winner), "Sabrina," "Paris When it Sizzles" (both starring the charming Audrey Hepburn), "The Towering Inferno," "Network" (his most recent Oscar nomination; Peter Finch, however, won the award, posthumously) and his latest, "S.O.B." (by leading lady Julie Andrews' husband, Blake Edwards).

Over the years, Holden has become identified with wildlife and East Africa. He declares, "I now hunt only with my camera. I think the shooting, trapping, maiming and killing of animals is immoral, whether they're endangered or not." He also finds, "The study of life, of animals, of evolution and of ecology and conservation, is endlessly fascinating to me. I've always wanted to contribute something to the real world, as well as to the fantasy world of motion pictures."



He made his last film, **"S.O.B."**

Holden, who is seldom in Hollywood, has spoken often of and even written about his achievements in preserving Africa's wildlife and alerting the public to the need to help save it for the future. His homes (four, in all) have been much photographed in architectural and home-decor magazines, and on his rare TV talk-show appearances, he spends more time discussing his current interests than his film roles or hs romance-friendship with Ms. Powers. On a recent Merv Griffin appearance to promote "S.O.B.," he allowed that he and Ronald Reagan are still friends, their political differences notwithstanding.

Asked about his many leading ladies, from Jennifer Jones to Faye Dunaway, the man states, "You can watch the pictures, you can read what is hopefully true about them, in books. I have worked with some wonderful ladies. I have wonderful memories, some of them private—that is, memories which I don't want to share with the public, or even friends, although I could. Some of the ladies, I knew fairly well; some individuals are more outgoing or friendly than others. But I'm pleased that the outcome of these on-screen pairings is seldom something I've watched and regretted."

Today, the new generation of actors is box office, and they get first choice of most leading man roles. However, Holden hasn't yet settled for anything but leading man roles, and isn't likely to, in future. "I don't need to act to support myself, thank heaven, or to feel constructive and like I'm contributing," he notes. According to Audrey Hepburn, "Bill is larger than life. I'm a fan of his, and I'd hate to see him in anything but a large, important role. He couldn't play an ordinary sort; he has an heroic quality."

Holden isn't willing to go into details about his leading ladies, so . . .

—Ms. Hepburn ("Sabrina," "Sizzles"). "When we worked together in the 50's, I was rather new to films, and the prospect of working with Humphrey Bogart was frightening; when we met, he didn't take very well to a newcomer. But Bill was my ally and my tutor, and so handsome and witty (his hair was dyed blond)... We worked together in the early 60's, and by then we felt like old friends. He had matured, as I had, and he was a perfect leading man and friend."

—*Faye Dunaway* ("Inferno," "Network"). "Bill is one of the most professional, uncomplaining men I've worked with. He was easy to get along with, which is not typical of any top star . . . We had some intimate scenes in 'Network,' and his sense of humor put me at ease, so I was able to improve on my performance, and feel the role of Diana, rather than myself (Ms. Dunaway won her Oscar for this role)."

—*Jennifer Jones* ("Splendored Thing," "Inferno"). "Bill is a gentleman of taste, manners, and kindness. He's one of the genuinely popular people in Hollywood, and in the world. Everyone has a few favorite Holden films."

—*Barbara Stanwyck* ("Golden Boy"). "Bill and I go way, way back. He's always been so grateful, simply because I helped him, in that I thought he would be a marvelous leading man, which he was. He made it because of hard work—more than he lets on, and more than the fans will ever know."

—*Julie Andrews* ("S.O.B."). "William is a trooper. When we worked together, I thought to myself, it's true, all I've heard about what fun it is working with Wiliam Holden. The whole set, everybody, on 'S.O.B.,'

Brenda Marshall shows her engagement ring to **Brian Donlevy** on the set of "The Remarkable Andrew" while groom-to-be **Holden** looks on. Donlevy was best man when they eloped to Vegas just after this shot.

Bill broke away from "The Man From Colorado" to chat with **Lucille Ball** and **S. Sylvan Simon,** star and director of "Her Husband's Affairs" filming on an adjoining stage.

was like a large family; Blake and William had worked together before (on "The Reivers"), and they had real affection for each other, which rubbed off on the rest of us."

—*Capucine.* "One of the sexiest, most attractive men I have ever known. We did a movie so terrible, I can't remember the title, and don't want to. We did it in Malaya, now Malaysia, and I developed a crush on Bill. The movie, I am ashamed of, but we had a very, very good relationship. He is one of the few American intellectuals—so intelligent and sensitive, but a cowboy on the outside."

—*Susan Hayward* once told a "Modern Screen" interviewer, "Bill and I started out together, and we both hated playing guileless young creatures. We didn't make it big quickly, though he hit it sooner than I did. We've been rooting each other on, ever since. Bill is okay by me . . . As an actor, he's generous. He has enough ego that you respect him and he does his level best, and enough so he has room left over to care about the actor standing next to him."

—*Sir Alec Guiness* declared in the early 70's, "Mr. Holden and I have exchanged vows to work again. I've been called what I consider a huge compliment—the quintessential Englishman—and doubt I am, but if I am, then Mr. Holden is the quintessential American. He represents the positive aspects of what has pushed your country from humble origins to a respected, likeable and capable position." ★

He made alot of innocuous programmers like "Meet the Stewarts" with **Frances Dee.**

He won an **Oscar** for "Stalag 17."

How could a wealthy famous star die alone, so intoxicated he was unable to get help when he fell? William Holden is gone, but he left a legacy of over 50 films. Here are scenes from some of them.

"Picnic" with **Kim Novak** showed off his fine physique.

Top to bottom

Center to bottom

Only 21 when he made his first picture, "Golden Boy" with **Barbara Stanwyck.**
With **Humphrey Bogart** and **Audrey Hepburn** in "Sabrina."
With **Judy Holliday** and **Broderick Crawford** in "Born Yesterday."

Holden and **George Brent** visit on the set.
Many consider "Sunset Boulevard" with **Gloria Swanson** his best film.

The bizarre death of
Hollywood's Love child

Natalie and **Robert Wagner** who married, divorced and remarried.

Natalie once commented, "I was a child actress, never a child **STAR.** If I missed the fun of growing up, I didn't know about it."

By Patrick Agan

Sometime during the early hours of November 29th, 1981, in the darkened and cold waters of Isthmus Cove off Catalina Island, ended the career of one of Hollywood's most enduring and brightest stars — the touchingly beautiful Natalie Wood. Just weeks before finishing MGM's $12 million film *Brainstorm* and making her stage debut in *Anastasia,* her death by drowning, at the age of only 43, stunned admirers around the world. But especially shaken by her sad and lonely death were the people of the town in which she'd lived and worked since childhood; the town that applauded her talent at the age of eight when it conferred stardom on her for her indelible performance in 1947's *Miracle on 34th Street.* It played on television in Hollywood the day she died.

The dark-haired actress, born Natasha Gurdin in San Francisco in 1938, was one of the few child stars of her time to easily make the transition to adult roles. After playing the movie-daughter of stars like Margaret Sullivan in 1950's *No Sad Songs For Me* and Bette Davis in her 1953 outing *The Star*— "I learned more about acting from Bette than the Actors Studio could teach me in a lifetime," she said later — Natalie segued easily into bright young womanhood two years later in *Rebel Without A Cause.* She received an Oscar nomination for her performance as a troubled teen opposite two other tragic stars; James Dean and Sal Mineo. Unlike her co-stars, though, Natalie had over twenty-five years to realize the promise she displayed in *Rebel.*

Films like *The Searchers, The Burning Hills* and *The Girl He Left Behind* solidified Natalie's position as one of Hollywood's golden young stars, seen at movie premieres on the arms of Elvis Presley or frequent co-star Tab Hunter. Shortly, however, she left them far behind her after meeting young Fox leading man Robert Wagner, himself a veteran of over a dozen films including 1953's *With A Song In My Heart,* opposite Susan Hayward, and '54's *Prince Valiant.* To Natalie, eight years his junior, he was a prince indeed and they married in Arizona in 1957. They came back to honeymoon on R.J.'s boat off Catalina.

At first both careers prospered with her performances in '58's poignant *Marjorie Morningstar* as well as *Kings Go Forth* with Frank Sinatra, and in the excellent thriller A Kiss Before Dying and *The Hunters.* On the surface at least they were indeed the Golden Couple, smiling from dozens of magazine covers as the Frantic Fifties came to a close. In 1959, however, they co-starred together for the first time in *All The Fine Young Cannibals* — and together they flopped. Many felt this professional disaster was partially responsible for their eventual breakup and divorce in June of 1961, an act that surprised even their closest friends.

At that time Natalie was deep into one of her toughest and best films — *Splendor in the Grass* with Warren Beatty. Natalie's depiction of a fragile, hopelessly vulnerable girl landed her a Best Actress nomination for 1961. As she had depicted a particular era of youthful sexuality in *Rebel,* she did so again in *Splendor,* and while she lost the Oscar to Sophia Loren's *Two Women,* her performance remains one of the highlights of her career.

She embarked on an affair with Beatty that would last several years, turbulent ones for her personally yet professionally productive. *West Side Story* and *Gypsy* came quickly, and in 1963, her luminous work opposite

maverick Steve McQueen in *Love With The Proper Stranger* brought her her third Oscar nomination.

Yet at the height of her fame, her career, like her affair with Beatty, began grinding down. Oh there were flashy vehicles like '64's *Sex and the Single Girl,* and, a year later, *The Great Race* with Tony Curtis and Jack Lemmon, but they required little more than an opportunity to reveal her refreshingly overt sexuality. The exception during the mid-60's was *Inside Daisy Clover.*

That story of a young girl tapped for stardom by a sadistic studio head hit personally close to home. In it, Natalie had to relive her entire experience as a youngster, she suddenly finds her life a round of backlots and ballyhoo. While the story admittedly had a lot of Judy Garland in it, there was also a shade of herself as "Daisy" tries to find her own identity amidst the manufactured tinsel. Despite critical opinion at the time, the film stands uniquely on its own seen today; a testament to self-recognition and survival.

Natalie herself experienced both of those changes and came out on top thanks to professional help. In her own words her psychiatric bills totalled "at least the equal of the annual defense budget of most Central American nations." During this period she let some prime roles slip by including an onscreen reunion with Beatty in his *Bonnie and Clyde.* At the time though, she stated simply, "I have more important things to do with my time."

After two unabashed flops in the mid-60's — *This Property Is Condemned* and *Penelope* — Natalie was off-screen until 1969's socio-comedy about wife-swapping, *Bob and Carol and Ted and Alice.* That same year she wed British producer Richard Gregson but found herself in the middle of a divorce before she'd given birth to their daughter, Natasha. R.J. too had remarried and had a daughter, Katherine by Marion Donen, but that union also quickly soured.

While still pregnant with Gregson's child, Natalie met R.J. again at a Hollywood party, and after a short while the love between them rekindled into both a new romance and a re-marriage. Ironically they chose to be remarried in a quiet 1972 ceremony off the Catalina coast, the spot where they'd honeymooned 15 years before on R.J.'s boat.

Within the year she returned to the public eye in a tv-movie entitled *The Affair* opposite R.J. but after that she chose a quieter life, preferring to concentrate on raising her daughters (including Courtney, born to her and R.J. in 1973) and working when she wanted to.

An extraordinarily popular couple, Natalie and R.J. had many friends yet they were both surprised when one of them, Laurence Olivier, approached them to co-star with him and Maureen Stapleton in a television production of *Cat On A Hot Tin Roof* in 1976. It was an idea that looked foolproof on paper but the televised reality was another story. At 36, Wagner was too old to play the sexually tormented "Brick," and, sadly, Natalie simply could not find the dramatic depths needed as "Maggie." In a syndicated column I was writing at the time I had to painfully admit the entire production smacked of Amateur Night in Dixie. Not seen by many, it didn't affect the couple's star status. After all, an attempt to spread new dramatic wings is always an actor's risk and more power to them both that they had the guts to try.

Money-wise, after R.J.'s series *It Takes A Thief* with Fred Astaire, the Wagners were secure, even more so when he began his next series, *Hart to Hart.* Natalie worked ocassionally albeit in multi-star programmers such as *Meteor* in 1978, and an underrated comedy the following year called *The Last Married Couple in America.* Her beauty remained luminescent although her acting ability was hardly challenged. In fact the best work she did during this period was on television, as an alcoholic housewife who flits in and out of a mental institution jokingly called *The Cracker Factory,* and in the frankly sexual miniseries, *From Here To Eternity.*

The Eighties dawned as a promising decade for the Wagners, which was a far cry from their late-Fifties contemporaries, most of which were dead, forgotten, or on their sixth marriage! But for Natalie especially there was the promise of things to come, particularly *Anastasia* which she planned to play onstage with Perry King and Wendy Hiller and then transfer to the screen via an original screenplay by Tommy Thompson. She threw herself into preparing for it even as she worked long hours on a sci-fi thriller, *Brainstorm* opposite Christopher Walken. To all reports, Natalie was busier than she had been in years, more beautiful than ever, *and* happier.

The one jarring note of her last weeks was the sadly unexpected death of William Holden, the former boyfriend of R.J.'s *Hart to Hart* co-star, Stephanie Powers. His death, due to a fall while intoxicated, would eerily parallel her own, but at the time Natalie rushed to support Stephanie in her grief.

One of the great escapes for the Wagners was their yacht, the Splendour, which they would board most weekends from Marina del Rey and sail out to Catalina, usually anchoring close to the spot where they'd wed and honeymooned. Friends often came along, and on what would be her last weekend, Natalie and R.J. left their children behind and chose her current co-star Christopher Walken, to be their guest. Ironically, although Natalie was a good sailor, she had an almost childlike fear of the water.

After a festive dinner onshore at their favorite restaurant, Doug's Harbor Reef and Saloon, the threesome, plus the boat's captain, returned to the Splendour. Shortly Natalie retired for the night, only to get up later to go for a midnight cruise in the yacht's dinghy — something she reportedly did often. Pulling a parka on over her nightclothes, she went on deck, and according to the coroner's report, slipped in her stockinged feet, hit her head on the side of the yacht while trying to board the small craft, and fell into the 58 degree water. The coroner also stated that the level of alcohol in her blood at that time was over the limit used for "legal intoxicification", a factor that may well have led her to misjudge her steps.

Whatever the reasons for her leaving the Splendour at that late hour — and Hollywood speculated for days on that — the dark truth was that Natalie was dead. Shortly after dawn that morning her body was found floating face down some 3/4 of a mile away from the boat. The shock of it all was overwhelming and lingers still. As "Daisy Clover," she'd sung, "move over sun and give me some room," but as Natalie Wood there was no sun to call upon and no handsome co-star to save her; instead there was only a dark sky hovering over the cold waters that claimed her.

At the private funeral held at Westwood Memorial Park, her immense love of family was stressed by Roddy McDowall and Hope Lange; statements that reflected Natalie's concern for her own. Her will, made in 1980, listed those she loved with personal remembrances and it was those same people who gathered to bid her goodbye. Happily, the millions who loved her but never knew her personally will never have to say goodbye because, despite her multitude of movie names, she'll always be Natalie Wood, the girl Hollywood always loved — and always will. ★

****Patrick Agan** *is the author of several books on Hollywood, the most recent being* **The Decline and Fall of The Love Goddesses.**

Exclusive photos from Natalie's personal life

by Yani Begakis

With good friend **Yani Begakis** who gave HSM this layout.

With her father, **Nicholas Gurdin,** at her wedding to **Richard Gregson.**

Best man **Robert Redford,** bride **Natalie** and groom **Richard Gregson.**

With second husband **Gregson** whom she divorced in 1971.

She and **Robert Wagner** first wed in 1957, rewed in 1972.

An off-camera shot of **Natalie** and **Rosalind Russell** who co-starred in *"Gypsy."*

The **Wagners** enjoying popcorn with the **George Segals.**

At a Tinseltown bash, **Robert Wagner** and **Natalie Wood** with **Janet Leigh** and her daughter **Jamie Lee Curtis.**

At the **AFI tribute** to **Bette Davis.**

One of the last candids taken of **Natalie** with her daughters, **Natasha Gregson** and **Courtney Wagner.**

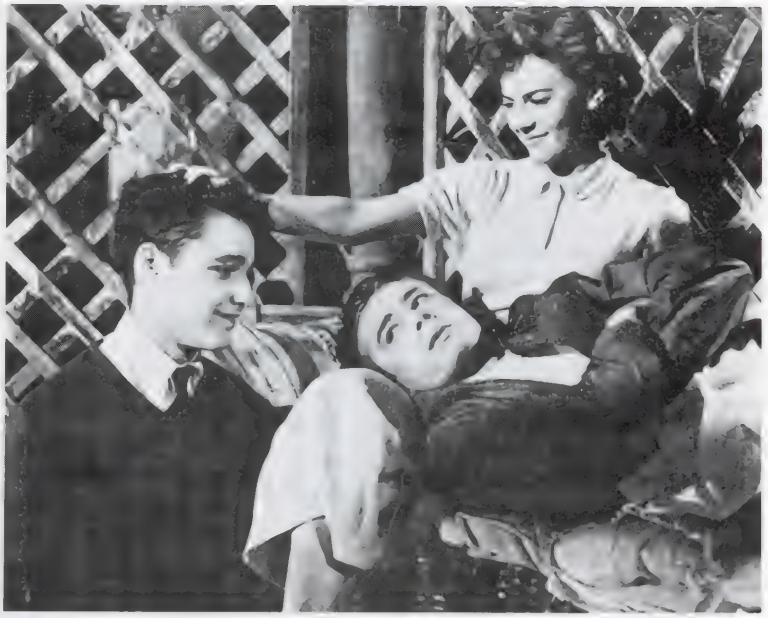
Natalie Wood, one of her better moments.

Rare shots at her Brentwood home before the **Wagners** moved to Beverly Hills.

With students at **UCLA awards ceremony.**

Highlights of her career

She was an adept child scene stealer in films like *"The Blue Veil"* with **Jane Wyman** and **Joan Blondell.**



At 16 she got her big break in *"Rebel Without A Cause"* with **Sal Mineo** and **James Dean.** Ironically, all three teen-age idols are gone.

Her first film under a Warner Bros. contract was *"The Searchers"* with **Jeffrey Hunter** who, at 42, also died a bizarre death.

With **William Devane** in TV's *"From Here To Eternity"* for which **Natalie** won a Golden Globe in 1980.

Her big year was 1961 when *"West Side Story"* with **Richard Beymer** established her as a major star.

Natalie's stardom was assured when she played the title role in *"Gypsy."*

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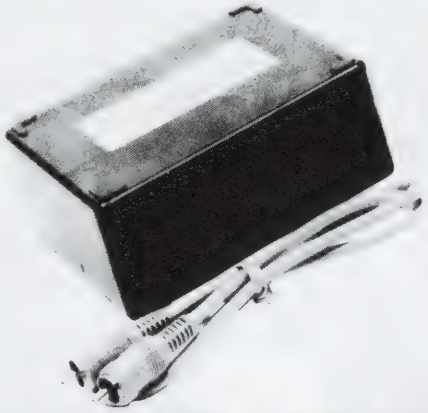

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Burt Remson, Actor and Casting Director

Burt Remson's career zoomed until a fateful day in 1964 when a crane 85 feet high broke loose and threw him onto the ground. His back was broken, his left leg fractured in several places. Doctors told Burt if he ever did act again, it would be from a wheelchair. Remson underwent two painful years of surgery. The continuous pain required drugs, and when it was all over, Burt found himself addicted to morphine. Then he had to go through the torture of withdrawal. But, at last he could walk, but only with the aid of crutches. And he did seven or eight roles on crutches.

But this wasn't the first battle for Burt. He had joined the U.S. Navy during World War II, serving in eight Pacific battles, and was awarded the Purple Heart.

"Garfield, Muni, Cagney and Tracy were my film idols," he says. "I'll never forget John Garfield washing dishes at the Canteen. I stood and talked to him for an hour."

Remson appeared on Broadway with Geraldine Page in *Rainmaker,* and with Mae West in *Diamond Lil.* Hollywood called, and he came to the Coast for *Pork Chop Hill.* Roles on TV followed in "Route 66," "Rawhide," "Dr. Kildare," and "FBI." His career was going just fine until the day the boom fell on him.

After working in films on crutches, Quinn-Martin made him a casting director. And he cast for Robert Altman's *Brewster McCloud.* The key role of a psychotic cop went to Burt himself, when the right actor didn't show. In 1976, Remsen, and actress wife Barbara Dodd, opened their own casting office. And he continued acting in *Fast Break* with Robert Blake, and *Hamster of Happiness* with Barbara Harris. ☆

—Robert Kendall

Unforgettable Super-star Natalie Wood

By Robert Kendall

Beautiful Natalie Wood in a striking pose.

I first met Natalie Wood when I was cast opposite her on Ford TV Theater in *"Too Old For Dolls"*. My role was her date for the senior prom Natalie told her parents all through the show she had a date with a Prince, and they were disbelievers. That is, until near the end of the show, when the doorbell rings, and a turbanned man introduces me as Prince Ali Muhammed Azis. I enter. Natalie comes over, and quickly introduces me to her mother **(Laraine Day)**, and father **(Franchot Tone)**, and then we're off to the local high-school dance. Natalie was friendly, and a completely natural person as well as actress.

Later, immersed in college studies, I foolishly refused to go to Warners for an interview. My agent told me I was pencilled in for a role, and had to either go out or send film. I sent a copy of a movie that was inappropriate for the role they were considering me for. Then I discovered the movie was *"Rebel Without a Cause"*, starring James Dean, Natalie Wood, and the role I'd been up for — went to Sal Mineo.

By a strange twist of fate, I drove by Griffith Park one night, and noticed the Observatory was illuminated with studio arc lights. I went to my nearby home in Los Feliz area to get my 16mm movie camera and returned. But the studio guard wouldn't let me go on the set. By chance, Natalie's mother walked by, recognizing me for my role with her daughter and told the guard to let me in.

Together, we went to Natalie's trailer and there I met **Sal Mineo, Perry Lopez** and **Nick Adams.** They left and Natalie and I talked alone a few moments. Natalie said she thought this would be the biggest role of her career to date. Her prophetic words proved *true!*

Later, we walked from her trailer to where James Dean was standing next to his white sports car. She introduced me to Dean and I told him I had my 16mm camera under my jacket and I wanted to take movies of him. He said it was alright with him, as long as nobody saw me. Jimmy walked into the light shed from a nearby arc light, so I could shoot the movies. Then he asked, "Wouldn't you like to be in the movies with me?"

Robert Kendall (left) with Natalie Wood and Laraine Day in Ford TV Theatre's "Too Old for Dolls."—Columbia Screen Gems.

I nodded, handing the camera to someone else, and Dean put his arm around me while the movie was being taken. After that, he invited me to have dinner with him when the cast broke for their meal. I told him I wasn't in the movie and he laughed, "What difference does that make? I'm the star — you can be my guest!"

And so I had dinner with James Dean, Natalie Wood and Sal Mineo under the stars that night at the observatory.

Later, I took movies of Natalie Wood and Sal Mineo when they shot the "Rebel" scenes where they broke into the observatory. It was indeed a night I shall *never* forget!

A few months later, I was driving down Sunset Boulevard when I heard on a news station in my car radio that James Dean had died in an accident driving the sports car he proudly showed me that fateful night. I was saddened, as even though I'd known him briefly, I recognized what a unique celebrity he was; kindly and unaffected.

Death never brought anonymity to James Dean. Instead, it created a cult, and fan following unlike any other star since Valentino died. And Natalie Wood and James Dean and Sal Mineo became symbols of American youth in the turbulent sixties. But always, it seemed that movie *"Rebel Without a Cause"* had been the springboard to superstardom.

Following *"Rebel"*, Natalie Wood's career moved into high gear. *"Cry in the Night,"* and *"The Searchers"* (1956), *"Marjorie Morningstar"*, (1958), *"Kings Go Forth"* with Frank Sinatra (1959), *"Cash McCall"* (1960), *"Splendour in the Grass"* (1961). In this film, Natalie hit a new dramatic

highpoint of her entire career. Her steamy love scenes with Warren Beatty were some of the screen's most powerful!

The smash musical hit, "*West Side Story*" in which Natalie played Maria with such pathos, brought her an Oscar nomination. It was 1961 and Natalie's star was riding high.

"*Rebel Without a Cause*" was being revived in theaters around the world, as a cult-classic. And then in 1962 Natalie performed in the musical comedy hit, "*Gypsy*". "*Love With the Proper Stranger*" and "*Sex and The Single Girl*" came in 1964. Natalie joined Tony Curtis and Jack Lemmon for a comedy winner, "*The Great Race!*" (1965). And this was followed by "*Inside Daisy Clover*" (1966), "*This Property is Condemned*" (1966) "*Bob and Carol and Ted and Alice*" (1966).

Natalie married Robert Wagner in 1957, divorcing him 4 years later. Both Natalie and Bob blamed careers for the breakup. But 10 years later they met at a dinner party, and they reminesced. Bob sent flowers the next day, and the romance was rekindled. They remarried in 1972, on the yacht named, "Splendour" after Natalie's film hit, "*Splendour in the Grass*".

Their much heralded story-book marriage brought them both happiness. Wagner once said, "We try to never let the sun go down on any of our arguments. We know what it's like to lose each other — and we don't want to risk that again".

Natalie said she wanted another child, and they had one with the birth of Courtney.

Their schedules were planned so that whenever they were on location their children, Katherine now 16, Natasha now 11, and Courtney, now 7, went along with them.

Millions of movie-goers watched Natalie grow up under their eyes, ever since she tugged the nation's heart-strings as the six year old in "*Tomorrow is Forever*", and in the classic "*Miracle on 34th Street.*"

But after the re-marriage to Robert Wagner, there was a pause in her famous career, while she took time out to be a happy home-maker.

But it was disturbing to Natalie that so many of her friends and co-stars were dying so young. James Dean, Sept. 30, 1955. Feb. 12, 1967 Sal Mineo was murdered in a West Hollywood alley, nights before he was to appear on stage in "*P.S. Your Cat Is Dead.*" Strangely, Mineo's murderer confessed in a jail in Marshall, Michigan, only 12 miles from my hometown, Battle Creek. Director of "*Rebel*"—Nick Ray, whom Natalie dated, died a tragic early death.

Natalie Wood and James Dean in a scene from "Rebel Without a Cause."

Natalie Wood and Tab Hunter in "Those Burning Hills."—Warners.

David Weisbart, died of a stroke in 1967 at 52, and Nick Adams, who was Natalie's first steady beau died in 1968 at the age of 36.

Natalie had dated Elvis Presley, and once considered eloping with him; they were dubbed the dream couple in the mid50's. Elvis died at 42. Natalie dated hotel chain heir Nicky Hilton, who died at an early age, and Lance Reventlow, heir to the Woolworth millions, and he died in a Colorado plane crash in 1972 at the age of 36. A year ago, Steve McQueen, her co-star in "*Love With A Proper Stranger*" died.

Natalie loved her friends and it haunted her to think of them being gone. She nevertheless, had managed to have a happy home life, and her career had once again gone into high gear.

At 40, she made a triumphant television comeback, looking glamourous and beautiful as ever in the TV Mini-Series production of "*From Here to Eternity*", with William Devane. For this she won the coveted Golden Globes Award, as top female performer of the year. I met Natalie at the Awards Show, congratulating her on her remarkable achievement. I couldn't help notice she had barely changed from when I worked with her. She was the same Natalie; beautiful, friendly and fun to talk to.

There was another brief lull in her career, and then came MGM's 12 million dollar "*Brainstorm*" in which she co-stars with Christopher Walken. That and her planned stage bow in a a Los Angeles theater early in 1982, as well as the re-showing of "*From Here to Eternity*" on TV had her career going again.

But on the morning of November 29, the awful announcement of Natalie Wood's death was made. The newspaper reports were conflicting. Coroner Thomas Noguchi said she was the victim of an accident when she tried to leave her yacht for a late night dinghy trip, and her foot slipped and she fell into the water.

On December 3 as a haunting balaika played softly, Robert Wagner knelt in the warm afternoon California sunshine, and with closed eyes, pressed his lips to the corner of the gold and white coffin of Natalie Wood.

Nearby under a shade tree were a hundred or so close friends and family members gathered for the burial of the 43 year old beloved film star. Rock Hudson, Elia Kazan, Frank Sinatra, Fred Astaire, Gregory Peck, Gene Kelly, and Sir Laurence Olivier.

Wagner removed some white flowers from the top of the casket, giving them to her loved ones — one by one — first her mother Maria Gurdin, her sisters; Lana Wood and Olga Virapaeff; their children and his own daughters. The throng of fans and the news media watched from behind a wall 30 feet away.

But when I think of Natalie I will try to remember that this was just a dark moment in an otherwise sunny, happy life. For Natalie Wood had managed to achieve an outstanding career in films and television, and create her own happy home. A home where her children could feel the warmth of their mother who took time out from the sound stages and "glamour life", so she could share the fun of living with them, with their cats, their dogs, and their friends. A mother who took them along on location when she was making a movie, because she loved them so much she wanted to be near them always.

And because Natalie Wood was just that kind of person; a loving, considerate human being, as well as a superstar, she won the hearts of movie-goers, friends and fans alike. And it is this I will ever remember, a star whose heart shone through her big brown eyes; electric with excitement, and the joy of living. That is why Natalie Wood is the unforgettable superstar. That is why her films will go on entertaining movie audiences around the world. ★

MILLER ON TAP

By Jack "Jeff" Parker

My first encounter with the machine-gun rapidity of rap tap tapping on wood was during World War II. Living on a farm, the local cinema supplied all the dreams and fantasies a small boy could ask for. I was sitting in the Karyl Theatre in Milan, Missouri one night when a sound I'd never heard emanated from a dark haired beauty at a speed to dazzle the mind and ears. Who, what, how? I took notice for the first time of the "fleet feet" of Ann Miller. Where did all that sound come from? I still wonder today. The film? "Hey, Rookie," circa 1944.

Her movies through those Forties years were "B" Columbia programmers. I saw them all—"Reveille with Beverly," "Priorities on Parade," "True to the Army," "What's Buzzin' Cousin?" She was something to behold. The dye was cast—I was an unabashed devote in the world of Ann Miller.

By 1945 I was living in Centerville, Iowa—a larger farm town with two theatres in which to ogle the stars of Hollywood.

Ann's last Columbia film, "The Thrill of Brazil," played the Majestic and I was thrilled. For weeks my wagging tongue never stopped about my favorite performer. My friends avoided me like the plague. After all, there were other films and other stars.

Onward! Within a year Ann had twirled over to MGM's glamorous stable. She got her first color musical by accident. Cyd Charisse, assigned to the role of Nadine in "Easter Parade," had fallen during filming of a number for "On an Island With You" and was unable to accept the assignment. The role went to Ann and, as written, presented a colder side. But she warmed up half-way through and her "Shaking the Blues Away" set fire to the screen.

She continued at Metro through almost 10 years of glorious technicolor and stereophonic sound. Still unanswered questions! Why did she never star in her own film there? With more than dancing talent she had carried numerous pictures through the war years. But her cavorting in "Sugar Babies" on Broadway has finally brought her the "Superstardom" she deserved years earlier.

But this isn't the life of Ann Miller! It's a reason to bring readers of Hollywood Studio Magazine a few photo moments from the collection I started in 1946. You see what can happen when a farm boy finds an idol.

We finally met in New York in 1956 when I had entered the world of show business and was dancing at the Latin Quarter. Word got around that Ann was in town to do an Ed Sullivan Show. Ahah! At last!!

I thought I'd find the rehearsal studio and dazzle her with my charm and huge scrapbook on her career. Well, she was everything I'd seen on the screen: beautiful, warm, sweet and gentle and one hell of a gal. The friendship began, blossomed and bloomed with time.

Ann Miller has always been special to me. From "Hey, Rookie" to "Sugar Babies." She is the "High Priestess" of Taps and I'm proud to be a part of her Royal Court. ★

A **personaly autographed** magazine cover.

Ann's number one fan who became her friend, **Jack "Jeff" Parker** with his idol and **Debbie Reynolds** at a Tinseltown party. Parker has the largest collection of Miller memorabilia in existence.

FILM CLIPS FROM CAREER

Top

Four-year-old **Johnnie Lucille Collier** in Houston, Texas. She became Ann Miller later.

Only 15 and on her way to stardom.

Ann with her beloved mother, **Clara Miller.**

Center

Only **Ann** would have a live bunny in her Easter bonnet.

Promoting our national holiday with a "sparkler."

As star of the "B" musical, **"Eadie Was A Lady."**

bottom

Entertaining service men during World War II at Columbia Studio.

With famed designer **Edith Head.**

A non dancing role in **"Watch the Birdie"** with **Red Skelton** and **Arlene Dahl** was a total waste of Ann's talent.

Talent line-up for RKO's **"Too Many Girls"—Hal LeRoy, Ann, Richard Carlson, Lucille Ball** and **Desi Arnaz** (they met on this film), **Frances Langford** and **Eddie Bracken.**

An early RKO film was **"Stage Door"** with **Eve Arden, Lucille Ball** and **Ginger Rogers.**

She was loaned to Columbia for **"You Can't Take It With You"** appearing with **James Stewart, Bob Taylor, Lionel Barrymore, Mischa Auer, Jean Arthur** and **Spring Byington.**

Penny Singleton with **Glenn Ford, Ann** with **Allen Jenkins** in **"Go West, Young Lady."**

Cyd Charisse, Ricardo Montalban and **Ann** did a dance specialty in **"The Kissing Bandit."**

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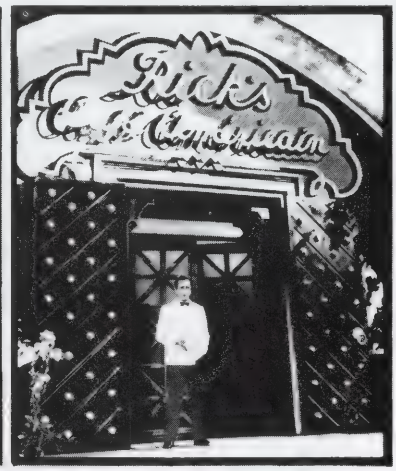
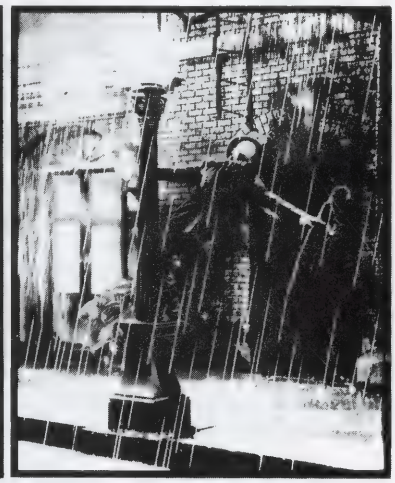
Rita Hayworth
GILDA (1946)
Sex Goddess as Sex Goddess. Rita Hayworth turns on the heat in a famous scene from *Gilda*.



#2
Humphrey Bogart
CASABLANCA (1942)
Humphrey Bogart poses at the door to his Cafe Americain, the notorious haunt of *Casablanca*'s idealists, murderers and refugees.

#3
Marilyn Monroe
BUS STOP (1956)
Anxious to put a marriage minded cowpoke behind here, hastily-clad Marilyn Monroe runs for a getaway bus in nighttime Phoenix.



#4
Gene Kelly
SINGING IN THE RAIN (1952)
With an umbrella for a prop and a rain washed street for a stage, Gene Kelly creates the greatest dance scene in film history.

Rita Hayworth as the super-sultry **Gilda.** Humphrey Bogart as the world-weary "Rick" in **Casablanca.** Marilyn Monroe as Cherie, the torch singer who almost melted the screen in **Bus Stop.** Gene Kelly as Don Lockwood, the carefree hoofer who made **Singing In The Rain** the nation's alltime favorite musical. Never have stars blazed brighter than these — and now their full brilliance is captured forever in our giant **30" x 25" full color lithographs** by Frans Evenhuis, the famed Hollywood artist. Ideal for framing, our stunning lithographs are printed on the highest quality paper, come to you in specially-made heavy-duty tubing, and will make a proud addition to your collection, home or office. (*The price is right, too, as identical lithographs are now selling in Hollywood art shops for $65.00 ($110.00 framed) — $30.00 more than our special "no-middleman" price to you.) So order your favorite(s) . . . or the full set . . .* ***today.***

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PAT O'BRIEN

Reunited with Cagney after twenty years

"People ask me, 'If you don't need it, why not stay home and enjoy yourself?' But I do need it. There's some altruism involved; you're bringing enjoyment to people who need it. But it's selfish, too—there's a lot of fun in making people laugh."

The illustrious actor, and his wife, Eloise, are celebrating their Golden Wedding Anniversary by barnstorming the country with "On Golden Pond," which co-stars their "born-in-the-trunk" daughter, Brigid O'Brien.

Over 40 years later, the close friends on the set of "Ragtime." They're both 82 now.

by Bill Kelly
photographs by Ruby Kelly

Preparing to launch his 64th year of show business, with a pacemaker in his chest, and a twinkle in his Newman-blue eyes, 82-year-old **Pat O'Brien** chuckles at the thought of retirement. At an age when most people get tired just wrestling with temptation, this acting genius has just finished his 105th picture, "Ragtime," which reunited him with his pal, **Jimmy Cagney**, after twenty years.

"My wife and I are both in the picture," O'Brien beams, "we spent 2½-months in London, and were treated like royalty. And working with Cagney again, was one of the biggest thrills of my life."

A well-oiled machine, deep in talent, O'Brien ascribes his longevity to a tough, demanding schedule. Together, they spend six months each year comforting dinner playhouse guests. They had a six-week stand in "Second Time Around" in Scotsdale, Ariz., and similar runs in New Orleans, Ohio, Louisville, San Antonio, Columbus, Indianapolis, Cincinnati and Dallas. Some of their other play hits were: "Hot Line to Heaven," "Paris is Out," "Our Town," and "Father of the Bride."

Born William Joseph Patrick O'Brien, Nov. 11, 1899 in Milwaukee, Wisconsin, he attended Marquette Academy—and later Marquette University where he majored in law and made a name for himself both scholastically and on the football field. During WWI he and his boyhood chum, Spencer Tracy, enlisted in the U.S. Navy and trained at Great Lakes Training Station. Upon their discharge, they returned and graduated from high school in their uniforms. Next, they went to the American Academy of Dramatic Arts in New York, paid their dues in stock companies and road shows, and both finally made Braodway, and eventually Hollywood.

O'Brien acknowledges that his pulse quickened at the sign of pretty Eloise Taylor when he reported for rehearsal with the Chicago company of the 1928 play, "Broadway."

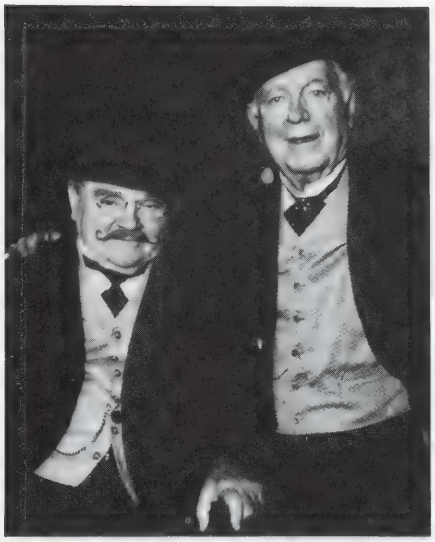
"She had the most beautiful legs I've ever seen." The voice has the roll of an Irish brogue, a thrilling timbre.

They were married Jan. 21, 1931, and after fifteen years in legit theater together, Eloise retired from acting to raise a family, two boys and two girls, and it wasn't until 20 years (and eight grandchildren) later that Pat was able to convince his wife to return with him to the theater. That was two decades ago.

From the memento-filled den of his Brentwood, California home, affectionately called "Tara," which Pat built after a truly majestic rise to stardom, the star of films, hundreds of stage plays and dramatic TV shows, proudly points to his achievements—fulfillments which will forever identify him as a superhuman mortal: Two Emmy Awards—Best Actor of the Year—Best Actor in a Drama Special. A carbon Mike, received from the Radio Pioneers, an Honorary Doctorate of Law from Loretto College, Doctor of Fine Arts from Niagara University. In 1974 he was invested as a Knight of Malta, an honor which the distinguished Catholic Order has conferred on only two other members in entertainment. He also received the Knight of Charity Papal Award; the Helms Award for his portrayal of Knute Rockne, the National Conference of Christians and Jews Award, the Decency in Entertainment Award from Notre Dame, and two Father of the Year awards.

Only an Academy Award Oscar is missing. Since Pat O'Brien's absolutely brilliant portrayal of Rockne in the 1940 classic "Knute Rockne—All American" has assured his claim to cinema immortality, you suspect a burglar. Asked about this caper, O'Brien responded unblinkingly:

"I have no Oscar, but there's a good reason for it, I think. I hope this doesn't sound like sour grapes, but I had a monitory quarrel with Jack Warner, which was redundant because the amount of money to be picked up on the option didn't mean that much, but in those days, he was stubborn and I was too. So shortly after the picture was finished I left Warners after 8 years. I had nobody



Cagney and **O'Brien** are seen here in "Ceiling Zero" with June Travis.

to plug the picture—so I wasn't even nominated. If you have a studio backing you, they can take out all the ads, and keep reminding the public of the picture. I never had that. When I left, Warner threatened me and said I'd never work again in motion pictures. Well, I went right over to Harry Cohn and got $50,000 for my first picture. But I never got nominated for Rockne."

O'Brien's "win one for the Gipper" moment became the trademark for this memorable film and those with long memories can give thanks that they were among the blessed who viewed this scene, for it will never be shown again. Regretably, it has been cut from all TV prints due to legal complications. It must be interjected here that O'Brien was instrumental in Ronald Reagan's getting the part of the star football player George Gipp.

"I went to Jack Warner and said there was a young man on the lot that I've been watching. I said he throws the football around pretty well and I said, I don't know whom you are considering, but a lot of people are in the pack for consideration that don't know a football from a watermelon—this guy does! Plus, he can act. So that was it, Ronnie got the part, and we've been close friends ever since. In fact, recently, Ron and I received Honorary Doctorate degrees at Notre Dame. He just sent me a picture of that occasion, signed, RON. That's class."

O'Brien's career went from theater to cinema in 1931 when Howard Hughes sent for him to come to Tinseltown and play the role of Hildy Johnson in his motion picture of the stage hit, "The Front Page."

"Hughes is still the best boss I ever had," Pat says fervently, adding that when Hughes renewed his contract, he stayed, and has lived in California for 50 years. Pat had no trouble maintaining star status and actually portrayed five great Americans—more than any other actor, on film: Knute Rockne, Father Duffy in "The Fighting 69th," Father Dunne in "Fighting Father Dunne," Frank Cavanaugh in "The Iron Major," and Colonel Patty Ryan in "Bombardier."

"I guess my favorite—because of it's biographical context, is Rockne." Pat says. "For sentimental reasons, 'The Last Hurrah,' with Spencer Tracy. We had known each other since we were 12 and only did three pictures together. 'Front Page,' because it was my first. And 'The End,' which Burt Reynolds starred in and directed. That was fun because it was the first time Myrna Loy and I had appeared together in 46 years. She was loaned from MGM and I was loaned by Hughes to do 'Consolation Marriage' at RKO. You have different favorties for different reasons."

Does he watch his old movies?

"I like channel 28," he admitted. "But sure. Like Bob Hope says, I like to switch the dial and watch my hairline recede."

Like the sword swallower who never had a dull moment, your cerebral artist reminisces about some of the proudest moments of his lifetime.

"One that comes to mind occured in 1946 when Eloise and I were invited to a Command Performance and were personally presented to Queen Mary and King George. Another memorable occasion was when we were guests of President and Mrs. Ford at the White House at a dinner honoring the Prime Minister of Ireland and Mrs. Cosgrave."

According to O'Brien, the one person that impressed him most was Pope Pius XII, at their audience in 1946. The Pope spoke 11 different languages.

"There's nothing wrong with this one," the aging actor adds, "he is a man of the people and speaks about seven different languages."

Like the celebrated dice game of Nathan Detroit's, Pat O'Brien keeps floating along, doing dinner shows and writing his new book with the tentative title of "Leprechauns I Have Known." His first book, "The Wind At My Back," published in '64 received both critics and public accolades, and sold 72,000 copies.

Any regrets?

"Yeah," your sentimental charmer says. "I wish I could have played General Grant, when I was a youngster. And I wish I would have met my wife a few years sooner." ★

THE BOOK BEAT

Borrowed Time: The 37 Years of Bobby Darin (Running Press) is well-written, well-researched and gives us a sympathetic look at "the boy from the Bronx." What many never knew about Darin was that at 8 years old he contracted rheumatic fever and was not expected to live past 16, accompanied by a lifelong routine of medication, oxygen tanks, and hospitalizations. Abandoned by his father, Walden Robert Cassotto (born May 14, 1936), he grew up believing that his real mother was his sister while his grandmother took the position of his mother. Many of the rare illustrations throughout are from his family's scrapbook. His enormous success began with the recording of "Mack the Knife" (1959) and peeked with his Academy Award nomination for "Captain Newman, MD" (1963). His brief life appears to have fallen apart soon after the breakup of his storybook marriage to teen idol, Sandra Dee. Darin's final years were pitiful as he battled terminal heart disease. Author Al DiOrio's weaving into this engaging book of equally frank comments by Darin's mother, his sister Vivienne and others close to the finger-snapping singer immeasurably strengthen this compelling book. **Kirk Crivello**

DEVELOPMENT OF SERIAL DRAMA

The development of an American drama form, the serial, is chronicled in a book new in paperbook from the University of Oklahoma Press.

Raymond William Stedman's "The Serials: Suspense and Drama by Installment" has become a standard history of serial programs since its first publication in 1971. The second edition, published in 1977, was revised and enlarged to include later productions.

The author traces the development of the serial drama from its birth in the early 1900s, to the radio adventure series and domestic soap operas of the 1930s and 1940s to the transfer of the form to television in the 1950s, and its continued success in the 1970s.

"It is a scrupulously researched, yet entirely entertaining, discussion of installment dramatic literature," said a review in *Film Comment.*

Stedman is professor of English and communication in the Bucks County Community College in Newtown, PA. The book is a product of more than 15 years of research.

"The Serials: Suspense and Drama by Installment," Raymond William Stedman, University of Oklahoma Press, pp. 574, $18.95 hardbound. $9.95 softbound.

ARLENE DAHL
Lovely to look at

By Anthony Cassa

Redheaded Arlene — actress, author, executive, and one of the world's most productive women.

What would Hollywood have done without its gorgeous redheads? Columbia was barely on the map before Rita Hayworth came along. And don't forget Paramount's Susan Hayward, RKO's Maureen O'Hara and Warner Bros.' Ann Sheridan. It's unfortunate, however, that others were never showcased properly, that is, they were never given the superstar buildup. One of those was Arlene Dahl.

Ms. Dahl adorned at least 25 films. In a couple of them she sang, in others she delivered her lines and in some she really had a chance to act—and did. But all in all, the films she appeared in "belonged" to someone else — she was not the main star — and thus she is not remembered for any of them. Still, we are fortunate enough to have her green-eyed beauty preserved in Technicolor. The trick is in getting to see the films.

One of the world's most beautiful babies was born on August 11, 1924 in Minneapolis, Minnesota. She was of Norwegian heritage and as a young girl was interested in art and writing. While in high school she worked as a copywriter for a local department store. At the University of Minnesota she became interested in acting and not only worked with drama groups, she also had an occasional part on local radio.

It seems as if almost every actress was once either a model or a waitress. In Arlene's case she was a model at New York City's Walter Thornton Agency. Her modeling led to a part on Broadway in *Mr. Strauss Goes To Boston* ('45) and work in road tours and chorus lines. Regarding the chorus line Arlene once remarked, "I wore more on my head than they wear all over now." That's just about the size of it.

Being a beautiful cover-girl is bound to get noticed and Arlene certainly was. A talent scout brought her to the attention of a Warner Bros. director and soon Hollywood beckoned. At first, Jack Warner was excited, telling her that she could become the next Ann Sheridan. However, while he was out of the country on business, Louis Mayer stole her away to Culver City.

What happened was this. Arlene's first part at Warners was in *Life With Father* ('47), a walk on. That same year she co-starred with Dennis Morgan in *My Wild Irish Rose,* a color film that Mayer saw. He liked what he saw and since her option was due, he offered her a contract which she accepted. Warners had been paying her $500.00 a week but she felt MGM had more to offer. Maybe they did, maybe not. Who can say now? As it turned out, her best films were not at MGM.

Arlene appeared in nine films for MGM. Three of them were "B and B" films, with Red Skelton (The Beauty And The Buffoon): *A Southern Yankee* ('48), *Three Little Words,* ('50) and *Watch The Birdie* ('50). In her first film there, *The Bride Goes Wild* ('48), she and June Allyson were out to nab Van Johnson. Her only loanout while at MGM was in Eagle-Lion's *Reign Of Terror* ('49), with Robert Cummings, about the French Revolution. In *Scene Of The Crime* ('49), she was the wife of cop Van Johnson.

Two Westerns followed, *Ambush* ('49), with Robert Taylor and *The Outriders* ('50), with Joel McCrea, in Technicolor. She looked great. She

did two with Barry Sullivan, *Inside Straight* ('51), as a dance hall girl, and *No Questions Asked* ('51), as a cunning bitch up to no good. The critics liked her in that one.

Even though she was now a "movie star" of sorts Arlene never wanted it."I ended up in Hollywood where I never wanted to be," she says. "I never considered those years as anything but marking time." Why did she feel that way? "In my heart I have never wanted to be anything but a musical comedy star."

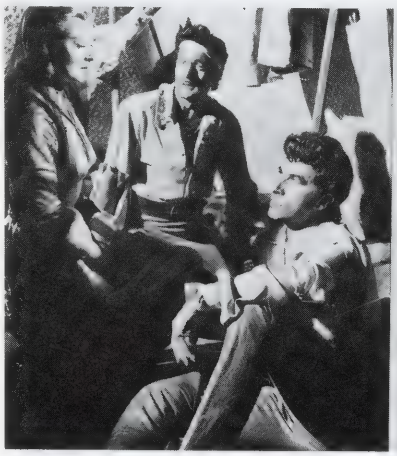
After her MGM contract expired Arlene free-lanced, working at all the major studios in town. She thus entered her Technicolor phase, looking luscious in such Paramount swashbucklers as *Carribbean* ('52), with John Payne; *Jamaica Run* ('53), with Ray Milland; and *Sangaree* ('53), with Fernando Lamas. For Universal she was fetching as Alan Ladd's prize in *Desert Legion* ('53) and Rock Hudson's in *Bengal Brigade* ('54). As *The Diamond Queen* (WB '53), again teamed with Lamas, she was nothing less than dazzling. These are the kind of films that should be shown at revival theaters. A comedy with Bob Hope, *Here Come The Girls* ('53), for Paramount, was another good fun movie.

At Twentieth Century-Fox Arlene began her "bad girl" cycle. In *Woman's World* she was Van Heflin's vain wife. In *Slightly Scarlet* (RKO '56), a story of corruption in city government, Arlene is an ex-convict and the mentally disturbed sister of Rhonda Fleming. She steals the show. And what a show! We get two redheads for the price of one.

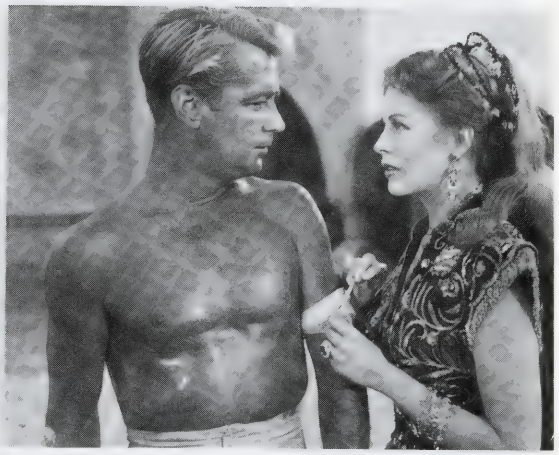
Ms. Dahl then made two b/w British dramas for Columbia release. She was as *Wicked As They Come* in 1957 with Phil Carey, then *She Played With Fire* in 1958, making things hot for good ol' Jack Hawkins. Arlene sued Columbia Pictures in 1957 for "objectionable" advertising on *Wicked As They Come.* The ads gave the impression she was nude in an embrace. In Jules Verne's *Journey To The Center Of The Earth* (20th '59) she was stately. The actress was then absent from the screen for the next four years.

Arlene Dahl and **Ray Milland** in *Jamaica Run*—1953.

Arlene Dahl and **Bob Hope** in "Here Comes The Girls"—1953.



The Diamond Queen starred **Fernando Lamas, Arlene Dahl** and **Gilbert Roland** Warner Bros. 1953.



A scene from *Desert Legion* with **Alan Ladd** and **Arlene Dahl.** Univ. Int., 1953.

At least four guys had the opportunity to love and tame her in marriage. They all failed. They were actor Lex Barker ('51-'52); co-star Fernando Lamas ('54-'60), by whom she had a son; Texas oil tycoon Christian Holmes III ('60-'64), by whom she had a daughter; and business executive Alexis Lichine ('65-'69). In 1969 Arlene married Rounsevelle Schaum, TV executive, by whom she had a son in 1970.

In 1952 Arlene went into business as Arlene Dahl Enterprises in order to distribute her own brand of undies. She even modeled some of them at trade shows (for the ladies). In addition, she wrote a syndicated beauty column and published 13 books on beauty, including *Always Ask A Man* ('63). The lady eventually became vice-president of a top beauty consultant agency in 1967.

Arlene returned to the screen in 1964 as a beauty consultant (what else?) in *Kisses For My President,* for Warner Bros. She was then off screen for another five years until 1970 when she appeared in a Columbia Western, *Land Raiders.*

The star has worked in television, as hostess of "Pepsi Cola Playhouse" in the Fifties. She has also appeared on talk shows. She has done Vegas clubs, summer stock musicals and in 1972 returned to Broadway in *Applause!*

When asked how she manages such a busy schedule Arlene has said, "It's like walking a tightrope carrying a heavy load. You have to find out how much weight you can carry without falling. "Besides," she adds. "with enthusiasm, anything is possible."

You said it, Kid! ★

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HOLLYWOOD STUDIO MAGAZINE

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Mae West and **W. C. Fields** are two of the most popular stars with collecting buffs. W. C. Fields died over 35 years ago, Mae West only a year and a half ago. But their humor, their movies, their image—lives on, and on.

For example, there is the W. C. Fields telephone. Rather than ringing, the telephone murmurs in a most familiar bibulous drone, "Ah, yaasss, my little chickadee!"

This unique telephone that actually speaks with his voice is just one of many items that memorialize the famous comedian. And the demand for items connected to W. C. Fields is growing. Over 30 licenses have been granted to use the comedian's likeness, according to Roger Richman, acting as agent for W. C. Fields Productions. This organization was formed a few years ago by Fields' heirs, a daughter-in-law, and five grandchildren.

There are recordings, ice buckets, and aprons. Some of the recordings preserve his humor, such as, "Anything worth having is worth cheating for."

Perhaps his most famous line of all was, "Anyone who hates children and dogs can't be all bad."

Next summer the Fields telephone will go on sale, with a tape recorded simulation of his unique voice. It will alert owners to a call opening with Fields line to Mae West:

"Ah, yaass, my little chickadee. This infernal device wishes to chew your ear."

No doubt the line Fields would like best might be, "Get me a sedative with an olive in it."

And then, there is W. C. Fields Private Stock Gin. It is stronger than any other gin on the market at 100 proof.

The Mae West fans have long had the Mae West Fan Club with the Mae West Fan Club letter, going to fans all over the world who are eager to exchange West memorabilia.

Mae's books, "*The Constant Sinner*" and "*Diamond Lil*'" autographed are going for quite a sum these days, some as high as a hundred dollars or more. Then, there are the famous Mae West records in limited editions making them even more valuable as collectors' items.

Personally autographed photographs are very valuable. Often, the photos are framed with any personal correspondence, and sell for quite a tidy sum at exclusive autograph shops, specializing in movie-star memorabilia.

Magazines with Mae West on the cover from the 30s can sell for anywhere from $30 to $50 and on up. No doubt Mae West holds the record as the eternal sex symbol, appearing in "*Sextette*" in her 80s. And if she fares with fans the way her comical co-star W. C. Fields has, 35 years from now, she will still be remembered, and all personal items connected with her will have undoubtedly soared in value.

There is a growing tendency among fans to focus on one star; collecting everything possible on them. The film idols of the past with their cult following include Rudolph Valentino, Mary Pickford, Jean Harlow. And in more recent times, James Dean, Judy Garland, Elvis Presley, Betty Grable. And then there is Alice Faye, a special star, whose fans continue to collect everything possible connected with her. A quick trip to Eddie Brandt's Saturday Matinee in North Hollywood and the Larry Edmunds in Hollywood will reveal just which stars are the big draws with the collectors. Jeanette MacDonald and Nelson Eddy also have a big fan following, with yearly fan club get togethers at MGM for showings of their musicals. Collecting can be "fun" and it is turning out—very profitable as well! ★

STUDIO COLLECTORS CLUB

Anyone know about Bozo the Clown?

I have a toy clown that I purchased recently for my collection and it has a copy-Capitol Record, Inc., Lic. by Larry Harmon Pictures Corp., Lic. by Newfield of England on his back. He is 12½ inches tall, made of soft rubber, has a blue suit with large red shoes. Gloves have Bozo imprinted on each cuff. Nose is approximately ½ inch round. Any further information will be appreciated. **Mrs. C.A. Wunderle,** 1337 Matthias Dr., Columus, Ohio 43224.

Ed. note: While HSM mainly prints pieces on movie memorabilia from sales at Flea Markets, Auctions, Stores, we can tell you that Bozo is considered a novelty item. He could be classified under Doll collection, Toys or Movie Memorabilia. If boxed and in Mint condition he could be valued at about $55.

Shirley Temple Fans—Notice.

Having read in your magazine some articles on Shirley Temple by three of her greatest fans, I would love to contac them (Lucille McClure, Marge Meissinger & Laurel Diciooco). As a great fan of Shirley's, I loved the photographs you published. In fact I would like to purchase Shirley material, photos, books, etc. Please write **Mrs. June Benstead,** 83 Shakespeare Rd., Luton, LU 40HT, Beds, England.

• Auction prices

Some of the prices realized at a recent Movie Memorabilia auction held by the Berry Co. were:

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- "The Lariat Kid" lobby card, Silent 40.00
- • 'Niagra" window card, starring Marilyn Monroe, 1952 55.00
- "Flying Tigers" ½ sheet (22" x 28") starring John Wayne, 1954 70.00
- "Gold Town Ghostriders," 1 sheet, starring Gene Autry, 1952 50.00
- "I Was a Teenage Werewolf," 1 sheet (27" x 41"), starring Michael Landon, 1957 105.00
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- "Gone With The Wind," extremely rare window card (14" x 22"), 1943 400.00

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Warner Theatres The realization of a dream

Story and Photo By Mike Hughes

In 1931 Jack Warner fulfilled a promise he had made years earlier to the city of Beverly Hills — that promise being the construction of a deluxe motion picture theatre in the center of the city.

Resulting in May of that year was the new Warner Brothers Beverly Hills Theatre at the corner of Wilshire and Canon. Warner's new theatre exemplified the Art Deco style with a Spanish flair so popular at the time. Architect for the new house was the famous theatre architect B. Marcus Priteca who had designed the Pantages Downtown and Hollywood theatres.

Celebration opening night included the premiere of Warner Brother's new film "The Millionaire" starring George Arliss. Presented in person on stage were Edward G. Robinson, Walter Huston, James Cagney, Joan Blondell, Alan Mowbray and Loretta Young. For the next two decades the theatre operated as a junior Warner house, presenting Warner films already showcased at the Warner "Big 3"; the Hollywood, Downtown and Wiltern.

In later years some of the films premiered and showcased at Warner's Beverly Hills were: *"The Greatest Show on Earth,"* *"The Guns of Navarone,"* *"Lawrence of Arabia,"* *"Hans Christen Anderson,"* *"Picnic,"* *"Stalag 17,"* *"Anatomy of a Murder,"* *"Pepe,"* *"White Christmas,"* *"I'll Cry Tomorrow,"* *"The Bridge on the River Kwai,"* *"The Eddie Duchin Story,* and the MGM musicals *"Brigadoon"* and *"Hit The Deck."* Cecil B. DeMille's epic film *"The Ten Commandments"* had its world premier engagement at the Warner's Beverly Hills.

Following an aborted attempt at legitimate drama, the Warner closed in the late 70's, then part of the Pacific chain. Celebrating it's 50th year in 1981, under new ownership and direction, the theatre re-opened as a classic film theatre. Old memories, great performances and legendary faces again glowed on the silver screen of the large picture palace. Time stood still as fans paid homage to the grand and glorious Hollywood of yesteryear.

One of the largest and at one time most popular theatres in Los Angeles has not fared as well with the passage of time as has its Beverly Hills counterpart.

Standing on the corner of 7th and Hill in Downtown Los Angeles is a distant and now very abused cousin of the Warner Brothers Beverly Hills theatre, now the gutted and remodeled Jewelry Mart. The building was constructed in 1920 as the Downtown Pantages Theatre, beautiful flagship of the Pantages Vaudeville circuit. Changing ownership in 1929, the Pantages became the Warners Downtown Theatre. Once again, in the early 60's, a new name appeared on the Pantages marquee, the last appellation being the Warrens.

Before the final unforgivable assault which would forever alter architect B. Marcus Priteca's majestic beau arts style theatre with its baroque tower, there was one last moment of celluloid glory. All of the interior scenes representing the New Amsterdam Theatre in Barbra Streisand's film "Funny Girl" were filmed in the Warner (Warrens-nee Pantages) Theatre.

After unsuccessful operations as a Spanish language house and a church, Warner's Downtown Theatre met its final fate-reconversion into a veritable flea market of jewelry booths and pretzel stands.

Amidst the modern day vulgarity visible remains of a more elegant and appreciative time still remain. ★

★★★★★★ Attention Memorabilia Collectors ★★★★★

. . . Once upon a time, a long time ago there was a fabled small village that lay nestled like a shimmering jewel beneath towering mountains and a row of hills very near the blue Pacific Ocean. Oh, it still exists, but it is different now. Then . . . then it was a magic kingdom of beautiful movie stars who lived in huge mansions and drove fabulous cars. It was a place of glamour and glitter where movies of unequalled scope and splendor were made. It was a place of vulgarity, hedonistic delights, extravagance and romance. It was a place of hope and success and a place where dreams were shattered. It was tinseltown and it was a place that captivated hearts the world over. There has never again been a place like it . . . HOLLYWOOD, CALIFORNIA, USA!

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Embassy Pictures hosts premiere & Press junket for "The Seduction"

By Lee Graham

Morgan Fairchild is interviewed during festivities at Tropicana Hotel/Casino.

SCENE FROM "THE SEDUCTION" showing the stars who attended the premiere.

Stars Morgan Fairchild, Andrew Stevens, Colleen Camp and Vince Edwards at Atlantic City premiere.

Morgan Fairchild chats with Embassy Pictures President Frank Capra, Jr.

ATLANTIC CITY . . . The night was cold with New Jersey's worst snowstorm of the season dumping seven inches and leaving a frigid Arctic air mass. But inside it was sizzling. Morgan Fairchild was in her first-ever nude scenes starring in "The Seduction."

Hollywood came to this resort for the first premiere here in years, co-hosted by Embassy Pictures and the new Tropicana Hotel/Casino. Old fashioned hoopla took over, complete with searchlights, a star cavalcade, marching band and red carpet treatment.

The film's stars, Morgan Fairchild, Andrew Stevens, Vince Edwards and Colleen Camp were on hand along with producers Irwin Yablans and Bruce Cohn Curtis and screenwriter-director David Schmoeller. And of course Embassy Pictures executive headed by President Frank Capra, Jr.

"The Seduction" succeeded in seducing a large number of press flown here first class and entertained lavishly. The party following the premiere, complete with show girls and a mini circus, cost $150,000.

Morgan Fairchild is this year's blonde following in the sexy professional footsteps of her idol, Marilyn Monroe. In fact, she collects Monroe memorabilia. Morgan is grateful for the role that made her famous on "Flamingo Road" ("Ingenues sit around and cry, but the bitches refuse to be pushed around"). But she's also glad to be making her major movie debut in "The Seduction" which gives her a chance to get away from her TV image and play a sympathetic "good girl" for a change. Slinky Morgan laughs, "I've always wanted to be a character actress."

Ironically, "good guy" Andrew Stevens ("Code Red") also has a change of image playing a maniacal killer stalking Fairchild. Vince Edwards put down his stethoscope as Dr. Ben Casey years ago. He's back on the big screen now still relying mainly on a contemptuous smirk to convey emotion.

Time will tell whether "The Seduction" is a hit. But certainly Embassy came up with a big hit of a premiere and press junket for the launching of the erotic thriller. ★

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AROUND TOWN—Ron Howard, Anson Williams, Diahann Carroll, Penny Singleton in the crowd at **Nick's Restaurant** in the **Sherman Oaks Galleria** . . . the Norman Fells with David Doyle, Frances and Hal Linden, the Robert Aldas at **Santa Monica's** beautiful **Marquis West** . . . Peter Graves and his wife, actress Victoria Lowe and producer Ken Maxwell, the Lee Hyatts, former actress (and now an interior designer) Liliane Boctor, writer Vera Servi among those who've discovered **Au Chambertin**, on Pico in **Santa Monica** . . . Horace Heidt, singer Mary Meade and assistant director ("Trapper John") Dick Bremerkamp, Josette Banzet and singer Tommy Roe in the crowd at the picturesque **Cafe De La Paix** in **Tarzana** . . . and Allan Carr, Gene Wilder, the Fred de Cordovas and Joanna (Mrs. Johnny) Carson at the popular **Le Saint Michel.**

—Marjorie Walker

Michael's

Michael's Canoga Inn, 21129 Sherman Way, passed their 22nd milestone this year and it is a tribute to the owner, Christian Bernaert, that he has kept his customers happy and enthusiastic about the **Canoga Park dinery** because Bernaert is always innovating something different and appealing. Although it is, as a rule, a very busy place both during luncheon and dinner, Chris is aware that many people are looking for ways to economize. The restaurant which is an award-winning venture has long

Robert Lee (shown r) owner host of **Ho Toy's** Cantonese restaurant in Sherman Oaks greets lovely actress **Joycelene Lew** during recent dinner visit to the popular Chinese restaurant. They're open for cocktails, luncheon and dinner.

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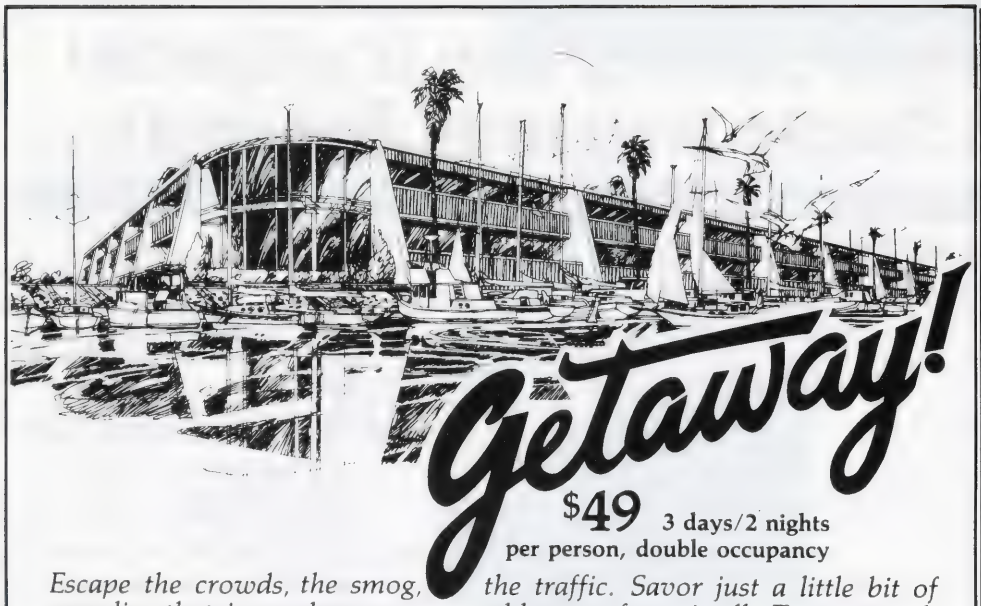

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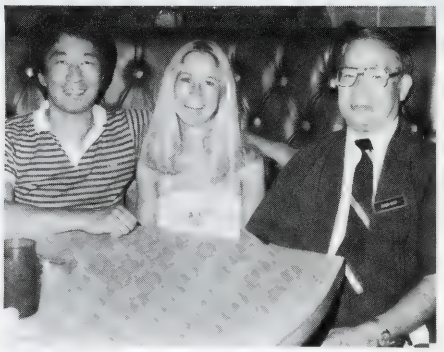


Famous Chef Yoshimi Morizawa (r) owner of the popular **Joy of Tempura** Japanese restaurant, 21814 Ventura Blvd., Woodland Hills greets Sue Factor (center) journalist for Soap Opera Digest and Michael Yama (l) member of the General Hospital cast. Michael plays a heavy in the top rated daytime soap opera. Joy of Tempura offers a Sushi Bar, Tempura Bar, relaxed dining in colorful surroundings, a separate cocktail lounge and bar and special Tatami Room for small private parties.

offered continental and Belgian style cuisine under the expertise of longtime Chef Roger Lambert, but when a dedicated knowledgeable restaurateur gets together with a talented Chef who knows food costs through and through, a pair such as Bernaert and Lambert can come up with some amazing bargains for their clientele.

The regular dinner menu offers such appealing gourmet specialties as Carbonnades de boeuf a la Flamande—a hearty beef and beer stew classic originating in Belgium. It's served with boiled potatoes and is created from one of Chris' Belgian family recipes. Lapin aux Pruneaux, a Belgian style rabbit marinated in mild but delicious spices and wine then slowly braised in its own juices and the sauce smoothed out with prunes and a tot of beer is another favorite. Elegant tournedos of beef with sauce Bearnaise is a festive

Continued on Page 42

Interior designer Liliane Boctor (fomer actress Liliane Biver), shown here with host and co-owner Pasquale Lombardo, was among the diners at the Marquis West in Santa Monica — a favorite of entertainment personalities and executives.

Music Center, Los Angeles and broadcast nationwide . . . **Rudolph Valentino** legendary romantic idol of the silent film era was subject of a special tribute by the Academy. The restored, tinted "Son of the Sheik" film was shown.

MOVIE CLIPS

Continued

. . . **Frank Capra** is the 10th winner of AFI's 'Life Achievement Award.' He will be honored March 11 at the Beverly Hilton Hotel and a broadcast of the eve will follow . . . For fifteen years **UCLA Archives** have been preserving script history for the television industry and now they are asking all script writers of produced scripts to add to their present 20,000 title collection. All right are protected. Contact Mr. Rosen, (213-206-8013) . . . The "Behind the Screen" artistry of the men and women who create Hollywood's major theatrical films will be the focus of "Made in Hollywood," an unusual 13-part television series currently in development at KCET/Los Angeles . . . **Valentin Almendarez** has been promoted to coordinator of the National Film Information of the Academy of Motion Picture Arts and Sciences . . . **Melvin Frank,** writer, producer and director, will produce the **54th Annual Academy Awards show,** March 29, 1982 in the Dorothy Chandler Pavilion of Los Angeles' Music Center.

FILM FESTIVALS/

Dance Film/Video Festival

Films in 16mm and videotapes on 3/4" cassettes which deal with any form of dance or mime and released in 1981 are eligible to enter the **11th Annual Dance Film and Video Festival.**

Western Film Round-Up, March 4-6, 1982 at the Ramada Inn in Tifton, Ga. Sunset Carson, Western star heads the group of stars.

Laurel & Hardy Sons of the Desert, 3rd bi-annual convention July 29, Aug. 1, 1982 in Detroit, Michigan. Rare vintage films planned. Write Chuck Huck for information on the new L & H non-profit Archives. A library of tape interviews of co-workers of the great comedians is being gathered, 45230 River Road, Warrenville, Il. 60555.

A distinguished panel of judges including noted dance and film critics will select the production to be shown at the Showcase, and to receive the Gold Seal Awards. Entry forms and full information may be obtained from Dance Films Association, 125 East 23 Street, New York, NY 10010, phone 212-598-9138. Fees depend on running time and range from $10 to $35.

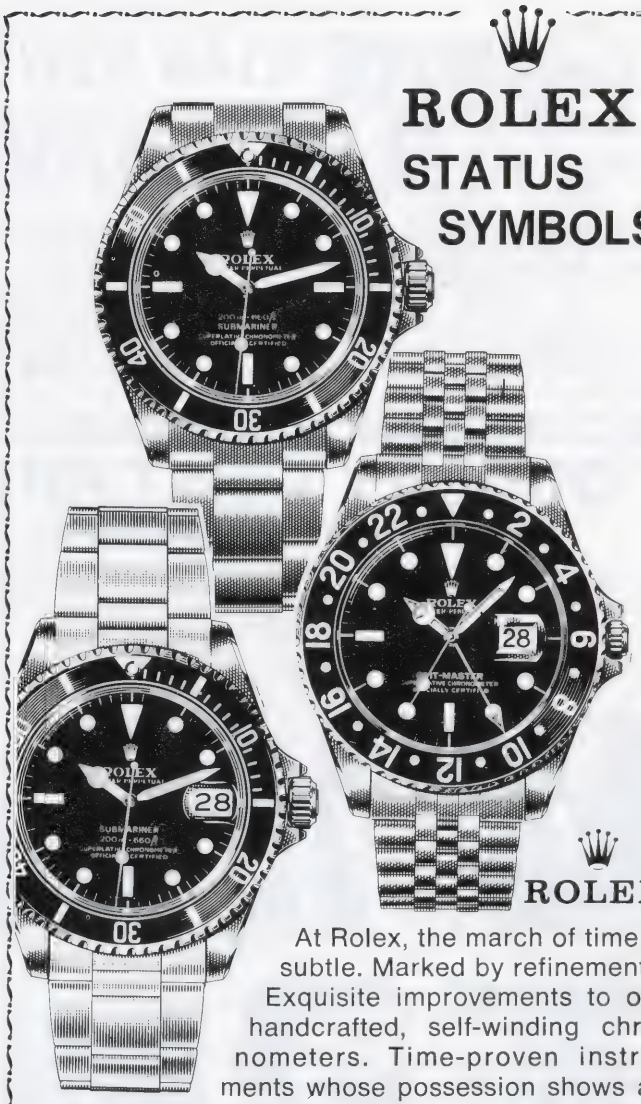
USA Film Festival/Dallas

. . . Kicking off the **1982 USA Film Festival** activities, Director Sam Grogg issued a call for entries in the USA Film Festival Short Film Competition. This annual competition, begun in 1979, screens and awards prizes to 16mm and 35mm animated, dramatic, documentary and experimental films by independent and student filmmakers.

Four hours of programming will be selected from the entries by a panel of industry experts and screened on Sunday, April 4th during the 1982 USA Film Festival to be held in Dallas, March 26th—April 4th. In addition, the shorts will be shown individually along with the features screened during Premiere Week. (P.O. Box 3105, SMU, Dallas, TX 75275.)

Films Now Being Accepted For Filmex '82

. . . Films are now being accepted for the 1982 **Los Angeles International Film Exposition** (Filmex). Gary Essert, Filmex Director, announced that the Selection Committee will consider a broad spectrum of productions for the annual Exposition to be held March 17—April 2, 1982, at Plitt Century Plaza Theatres in Century City. Filmex 82 will include features, documentaries, shorts, animation, student work, experimental and Super-8mm films. (Filmex, 6525 Sunset Blvd., Hollywood, Calif. 90028 or 213-469-9400.)



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/RESTAURANTS/ Cont

favorite of twin medallions of beef tenderloin wrapped in bacon, served on a grilled tomato.

On a weekly basis, Michael's Canoga Inn offers Chris' Inflation Fighter Special Dinners at just $8.95. These include a choice of soup or tossed green salad as do the regular dinners. They also include, and this is amazing, a mousse au chocolat for dessert! They are beginning Mondays, London broil rare; Tuesdays corned beef and cabbage; shortribs of beef on Wednesdays, and on Thursdays, sauerbraten or marinated potroast of beef. On Friday it is coquille Ostendaise or seafood coquille; Saturdays the classic favorite, Tournedo Rossini with pate and red wine sauce and Sunday dinner, the whole family will enjoy grenadine of beef Bordelaise.

When you visit the popular Inn, if you're interested in becoming a regular patron, please ask Christian to place you on the mailing list for his Newsletter, **What's Cooking At Michael's Canoga Inn.** He is probably the sole restaurant in Southern California putting out such a missive and it lists a lot of the attractions and happy advantages of dining with the Inn.

They are open Mondays through Fridays for luncheon; for dinners nightly and in addition to cocktails and beers, Bernaert has one of the finest wine rosters around as well as over one hundred liqueurs from all over the world. Reservations are appreciated and there is free spacious parking in their own lots. All major credit cards. **Geni Charlesworth**

AU CHAMBERTIN— A GOURMET TREAT

The beautiful Au Chambertin in Santa Monica is rapidly becoming known for such delicious entrees as the Veal en Croute, Canard au Poivre Vert and their distinctive rack of lamb — the Carre d'Agneau Bercy. The dinners include fresh vegetables and a choice of soup or salad. Cocktails are served, and there's an excellent wine list.

The distinguished chef — and co-owner of Au Chambertin — is Lap Huynh (pronounced "win") who is assisted by members of his family. The Huynhs' Au Chambertin restaurant in Palo Alto was widely acclaimed by critics and gourmets alike. The family moved to Santa Monica when they purchased their present property, at 708 Pico, just west of Lincoln. The personable manager is Tan Huynh, a graduate of the University of Santa Francisco.

Au Chambertin is open every evening but Monday. Credit cards honored are Visa, Master Card and American Express, and the number for reservations is 392-8738.

—Marjorie Walker

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CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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DOWN MEMORY LANE - By Jess L. Hoaglin

Colleen Townsend was a budding young actress and 20th Century-Fox had great plans for her when she gave it all up for marriage. Following her appearance in "When Willie Comes Marching Home," her sixth and last film, Colleen gave up her film career to marry a young Presbyterian minister, Louis A. Evans, Jr., her childhood sweetheart.

Born in Glendale, California, December 21, 1928, Colleen was only fifteen when Warners signed her to a contract but after her release from this studio she was signed by 20th Century-Fox and immediately put to work in "Scudda Hoo, Scudda Hay," appearing with Lon McCallister and June Haver. She followed this with roles in "The Walls of Jericho," "Chicken Every Sunday" and "When Willie Comes Marching Home."

"Louie and I were married in 1950," Colleen writes. "We have four children; Dan, now in George Washington University Law School, Tim, in the PHD-M.D. program at Rochester University Medical School, Luanda, married to a lawyer and a senior at Georgetown University, and Jamie, a Junior at the College of Wooster. My husband is the pastor of the National Presbyterian Church in Washington, D.C. At present I am active in The Hunger Committee of our church and on the Board of the Inner City Ministry of Washington, D.C. And of course, I do a lot of writing and have had several books published. Our family lives in the Inner City of Washington, only four blocks from the Captiol. We love the city but during the summer we usually vacation in the high Sierras of California, where we enjoy backpacking and the beauty of the high country."

Two of the books Colleen has written reached our desk and both are inspiring and uplifting. "Start Loving—The Miracle of Forgiving," contains sensitive, warm, open experiences focusing on forgiveness in the lives of the author and others who have crossed her path and Colleen proves adept at describing the core of the Christian faith in terms applicable to our everyday lives. The other book, "Give Us This Day Our Daily Bread," is a thoughtful and inspiring message and she teaches us to pray, not for flashy miracles, but for the necessities of life, those things which we truly require to do God's work but which we often dismiss as being beneath his notice. To Colleen, these things are the most important aspects of our relationship with God, for if he does not enter into our daily lives, we cannot be said to be true Christians.

We have enjoyed writing this article about Colleen as we know her many admirers will be happy to know about her. Although she had a career as an actress that may have led to fame and fortune she realizes today that her way of life has been a happy one; she has a devoted and happy family and a life of service that she would not exchange for anything. ★

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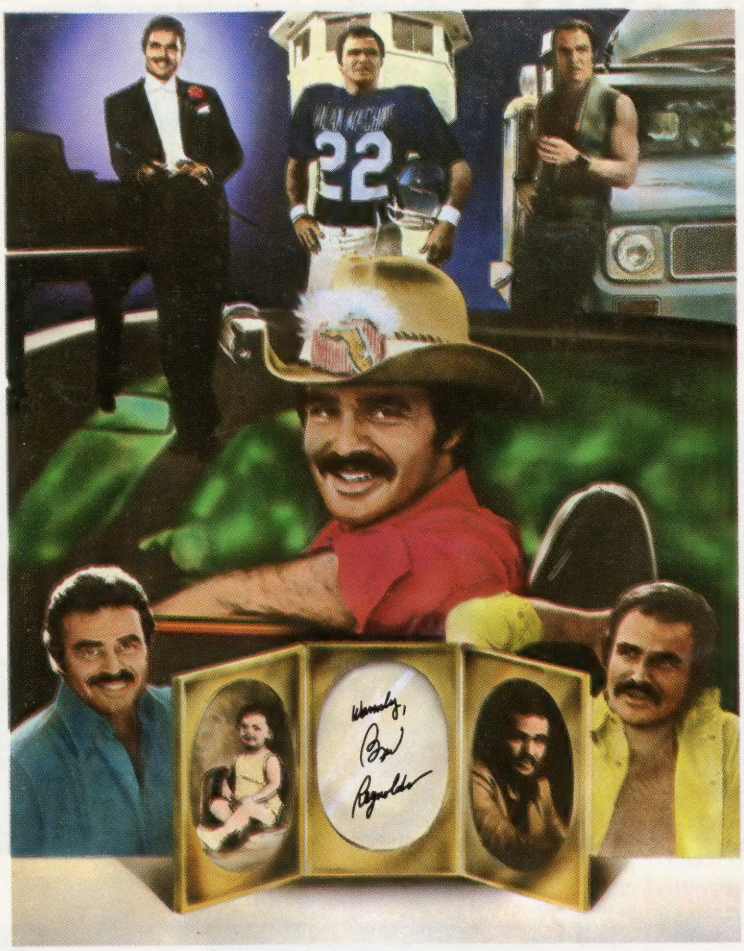

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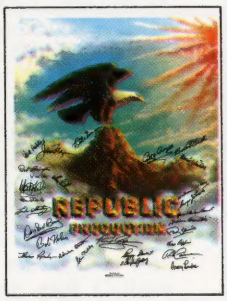

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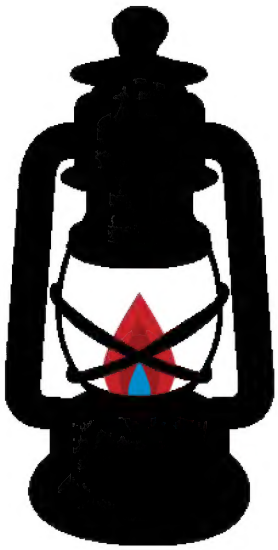

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